THE OFFICIAL DOCTOR WHO MAGAZINE

MARVEL No 94 NOV 65p

INSIDE: EVERYTHING YOU WANTED TO KNOW ABOUT

ICE WARRIORS

BUT WERE AFRAID TO ASK

ERIC SAWARD

REVEALS JUST WHAT IT IS A SCRIPT EDITOR DOES

AND WE LOOK AT THE WORK OF ICE WARRIORS CREATOR

BRIAN HAYLES

AZAL

THE DAEMONS

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Number 94

Editor:
Alan McKenzie
Assistant Editor:
Roger P. Birchall
Designer:
Jane Hindmarsh
Feature Writers:
Gary Russell
Richard Marson
Archivist:
Jeremy Bentham
Production:
Tim Hampson
Typesetting:
Type Generation
Colour:
Cheamworth Ltd
Distribution:
Comag
Advertising:
Sally Benson
Publisher:
Stan Lee
Adviser:
John Nathan-Turner

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Note: *The Matrix Data Bank*, the oracle of all *Doctor Who* trivia, will return next month (honest!).

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

BAKER'S DEFENCE

I am truly disgusted at the few supposedly *Doctor Who* fans who moan and groan that Colin Baker will be a pathetic Doctor; and he is too fat. What a load of codswallop! Just shut up and give him a chance. We certainly did not get a taste of his acting talents in the appalling *Twin Dilemma*. That story had a poor script, poor sets and poor acting (apart from Colin Baker and Nicola Bryant of course). If Doctor no.6 is too "portly", wasn't Bill Hartnell too old? Pat Troughton a little small? Jon Pertwee a trifle tall? Tom Baker too thin? Or Peter Davison a little young? Of course not, they all played their parts beautifully. So you nagging lot give Doctor 6 a chance!

Congratulations on a great magazine; especially the good quality and colour pages.

Christopher Megson,
Clifton,
West Yorkshire.

You're not Colin Baker's agent by any chance, are you Chris?

DOCTOR'S DEFENCE

After looking back through some old Tom Baker stories, I noticed that the TARDIS' capability of being able to stop any weapon being used seems to have vanished.

This facility I seem to remember was called "Temporal Grace".

It seems that the aforementioned has been forgotten by the Doctors Davison and Baker. For instance, in *The Twin Dilemma* the Doctor is threatened by Kevin McNally (Lt Hugo Land). Land points a gun at the Doctor's head. Either the BBC omitted this feature of the TARDIS for reasons of suspense or they've just forgotten about it.

Keep up the good work.

Stephen Phipps,
High Halstow,
Kent.

Or perhaps the "Temporal Grace" was temporarily out of order. Who knows.

A GALLIFREYAN WEREWOLF IN SPACE

In recent months there has been great deliberation over the origins of the Doctor, Time Lords and Gallifreyans in general. Well, through months of intense research, and my own physiological knowledge, I have discovered the true nature of Gallifreyans. In simple terms Gallifreyans are an obsure breed of "Werewolf"!

Reasons: as any "Were-ologist" will know, werewolves are able, when injured, shot or diseased, to regenerate themselves just as Gallifreyans do, and can adopt human form at will (although their true form is one of a wolf-like creature). Thus the connection.

So, in conclusion, Gallifreyans can be classified as a member of the canine (not K9) species and may be closely related to Earth canines like the poodle.

Stephen McArthur,
Hillaries 6025,
Australia.

We always thought the Doctor was an old space dog!

CYBER-REPEATS

Yes! Another letter complaining at the lack of *Doctor Who* repeats materialising onto our screens. As Tegan once said, "I'm sick of it!"

The only repeats we have seen lately have been Peter Davison's. I haven't anything against him, but if we are going to see only his repeats for the rest of time, serials like *Arc of Infinity* or *Mawdryn Undead* should be shown instead of boring old *The King's Demons*.

As next year brings the welcome return of my favourites, The Cybermen, it would be a great idea to show all the existing Cyber-stories. The colour version of *The Tenth Planet* would be the best place to start.

Gavin Rees,
Adamstown,
Wales.

OUT TO LAUNCH

Hubby recently bought me a copy of the BBC video, *Doctor Who – The Revenge of the Cybermen*. Being a long-time *Who* fan and a sort of authority on spaceflight, I noticed that the Skystriker rocket that was shown taking off from Vorga was actually an American Saturn V rocket and was (unless I'm mistaken) the NASA film of the Apollo XI launch from 1969. Does anyone agree? If so, I would have thought the Beeb could have used film that didn't show a rocket with "United States" emblazoned on it!

J. Smith,
Halling,
Kent.

Could it not have been referring to the United States of Vorga?

CYBER-QUERY

I'm just writing to ask why the Cybermen are such contradictory characters. In the books it says the Cybermen have no emotions but their aim is revenge and power. These are emotions.

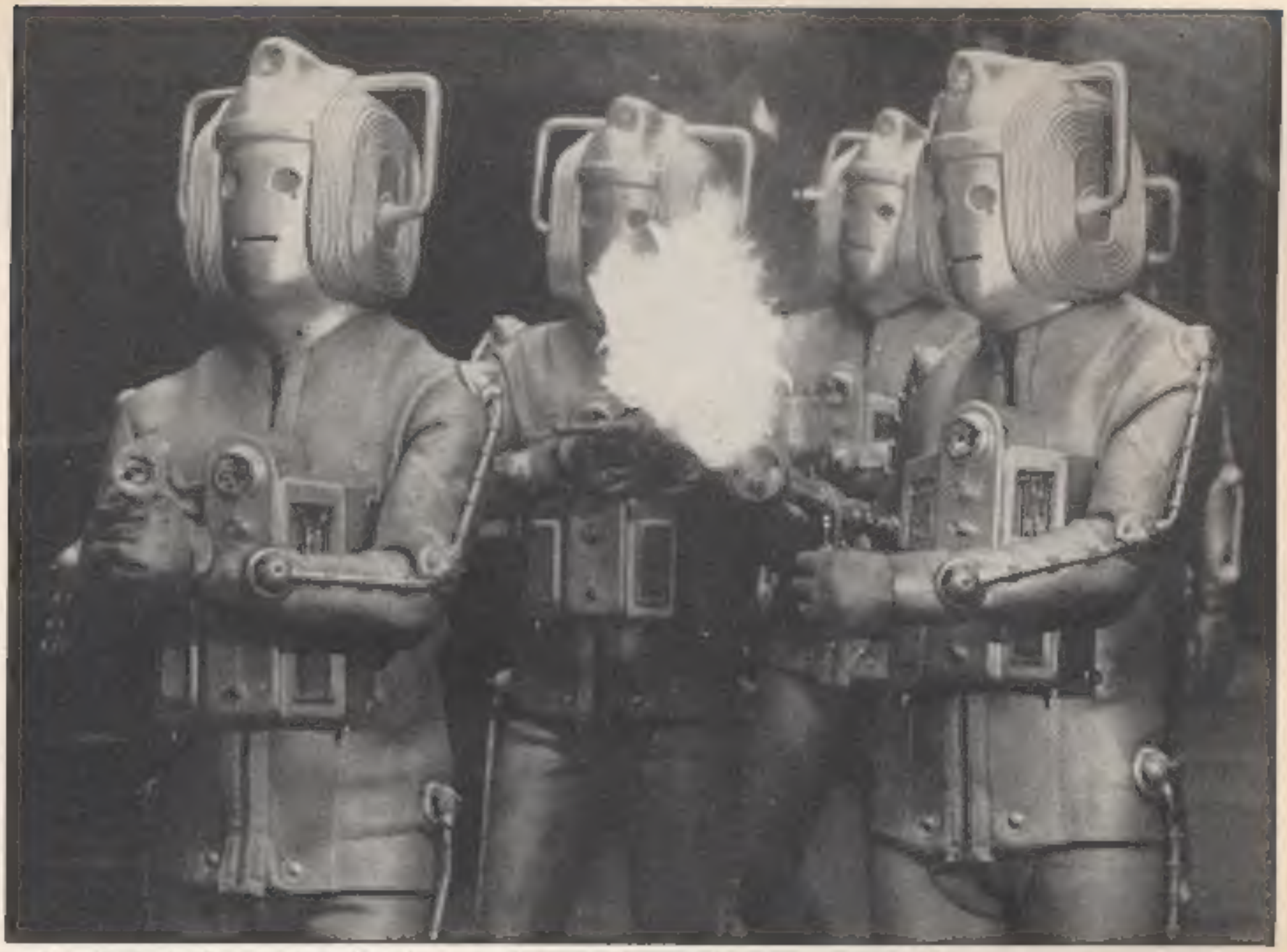
I thoroughly enjoy reading the books and magazine, and watching the show.

Greg Moore,
Orange 2800,
Australia.

The Cybermen very kindly invited a member of our staff over to Telos and promised to supply him with an answer to your question. But unfortunately when he arrived there they shot him!

REGENERATE DEBATE

Sorry to regurgitate the debate over whether the Hartnell/Troughton changeover was a regeneration



or rejuvenation, but I realised recently that it could be both. If Time Lords had a "reversed" life-span, ie: becoming younger with each successive regeneration, but aging normally during incarnations, a rejuvenation would automatically occur each time the Doctor regenerated. The theory is supported by the frequently pointed out fact that the five actors to have played a regenerated Doctor have each been younger than their predecessors. Also, when the Master effected a un-natural regeneration in *The Keeper of Traken* by stealing the body of Consul Tremas, the result was a rejuvenated version of both Tremas and his former (Delgado) self. Therefore, when the Doctor shed 200 years, it was the natural result of the regeneration process.

Nicholas Carlson,
Monk Bretton,
South Yorkshire.

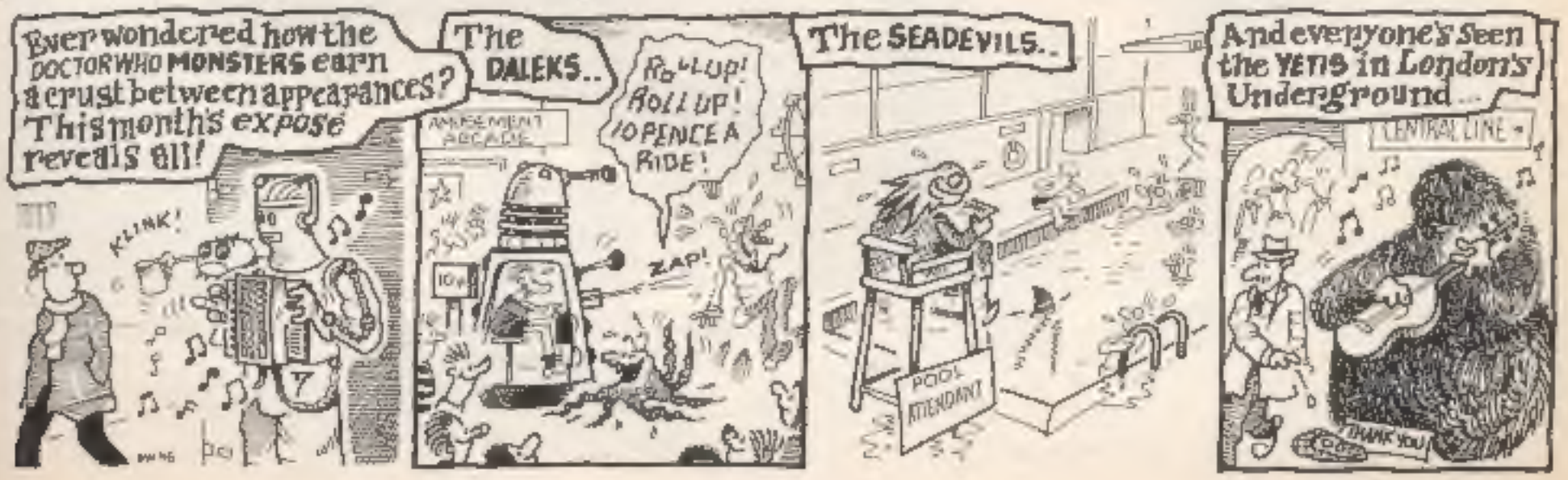
WHO BE, OR NOT WHO BE

After having the pleasure of meeting and receiving the autographs of Peter Davison and Sandra Dickinson on the 17th July, I had great hopes for the play – *Barefoot in The Park* in which they were appearing (along with Gerald "Kamelion" Flood) in Cardiff during that week. Well, the play completely lived up to my hopes – and how! Any readers who think Davison's portrayal of The Doctor as being "Tristram in Space" assuming he can't act, should go see *Barefoot in The Park* where he gives an absolutely superb performance as half of a recently married American couple living on the top floor of a 5-storey apartment – American accent and all!

Let's not forget, though, Sandra Dickinson, Marcia Ashton, and especially Gerald Flood who all give wonderful performances in their own right. A play definitely not to be missed by any *Doctor Who* fan anywhere!

Neil Roberts,
Bondfield Park,
South Wales.

DOCTOR WHO? by Tim Quinn & Dicky Howett


Ever wondered how the DOCTOR WHO MONSTERS earn a crust between appearances? This month's expose reveals all!
KLINK!
The DALEKS..
AMUSEMENT ARCADE
ROLL UP! ROLL UP! 10 PENCE A RIDE!
ZAP!
The SEADEVILS..
POOL ATTENDANT
And everyone's seen the YETIS in London's Underground...
CENTRAL LINE
THANK YOU!

GALLIFREY GUARDIAN

NEW SEASON

An update on how the season is shaping up at the moment:

Story One: Attack of the Cybermen. Written by Paula Moore. Directed by Matthew Robinson. Setting: Earth and Telos. Guest cast: Maurice Colbourne, Brian Glover, Faith Brown, Sarah Green, Sarah Berger, Michael Kilgariff, David Banks and Terry Molloy.

Story Two: Vengeance on Varos. Written by Philip Martin. Directed by Ron Jones. Setting: Varos. Guest cast: Martin Jarvis, Stephen Yardley, Sheila Reid, Jason Connery and Nabil Shaban as Sil.

Story Three: The Two Doctors. Written by Robert Holmes. Directed by Peter Moffatt. Setting: Spain and deep space. Guest Cast: Patrick Troughton, Fraser Hines, Jacqueline Pearce, Laurence Payne, John Stratton and James Saxon.

Story Four: The Mark of the Rani by Pip and Jane Baker. Directed by Sarah Hellings.

Story Five: Directed by Pennant Roberts.

Story Six: Directed by Graeme Harper.

QUOTE OF THE MONTH:

Last month's quote came from *The Brain of Morbius* (now out on video, of course) and this month's was sent in by Philip Langham of Derby. It's a short one and goes: "Welcome back to the land of the living? It's hardly that is it? I knew the Universe was done for the moment they invented the washing machine!" Prize off to you, Philip.

AN UNCONVENTIONAL WEEKEND

Was had by all last August at the Wiltshire Hotel in Swindon when Link-Up, one of the country's leading *Blake's 7/Doctor Who* fan clubs, held what ought to be the first of their annual conventions, The Leisure Hive.

The emphasis was very much on leisure and a full report, with photos, in next month's **Doctor Who Magazine**. But it is worth congratulating the organisers, especially Tony Cherrington and Mary Milton, for getting along such diverse yet enthusiastic and interesting guests. The pleasure of seeing Mark Strickson and Janet Fielding on stage together having a good laugh with the audience was worth the whole weekend – and as for the Saturday night cabaret – well, it just goes to show the American conventions might be bigger but we have just as much, if not more, fun over here. Roll on the first weekend in August next year . . .

WHERE ARE THEY NOW?

Couple of interesting points from the guests at The Leisure Hive as to their current activities.

Costume designer Dee Robson hopes to be working on a new BBC science fantasy series before too long (surely it's not really called *Space Cops* Auntie Beeb?) and Michael Wisher would just love to do another *Doctor Who* story – he wonders if there are any plans for another return of Davros. Janet Fielding is currently filming for Central TV a series of *Murphy's Mob* and will be playing Mary (of ". . . had a little lamb" fame) in Panto this Christmas – though for the life of me I can't remember where. Any answers? And whilst Mark Strickson is busy getting the new home in sunny Hastings ready, his gorgeous wife Julie Brennon is taking on a regular role in *Emmerdale Farm* (with Fraser Hines). If there seems to be a shortage of photos in our Convention Report next month, it's because young William, our photographer, spent most of his time chatting to Mrs Strickson in the bar. Mr Strickson was busy walking the dog – called Bramble – which used to belong to Gerald Flood. But that's another story . . .

NEW MERCHANDISE

Of all the merchandise that's been promised this year – Fine Art Castings have won the race to hit the market first. Their .80mm white-metal figures are finally available, and first in the range are the Fourth Doctor, Leela and a rather cute K9.

Although metallic to look at, they can be bought handpainted (although at a higher price), or you can do it yourself, with the helpful painting guide they provide – although I've yet to find a modelling shop that sells the tartan paint needed for the ol' pooch's collar! Leela can be seen wielding her knife in a most ungainly – therefore typically Leela – pose whilst the Doctor grins and offers you one of his infamous jelly babies.

A Cyberman is due to be available as well by the time you read this, so if the first ones are anything to go by, that ought to be excellent, as David Banks would say!

And in case you haven't got your set yet, here's a photo to keep you happy.

These three models were produced by Mike French of Bournemouth and retail at £6.25 for Tom Baker, £5.80 for Leela and £1.50 for K-9. The next figures to be produced will be a Cyberman, The Master and Daleks and these will then be followed by the TARDIS.

DOCTOR WHO

VOYAGER PART FIVE — THE FINAL CHAPTER

SCRIPT-STEVE PARKHOUSE ART-JOHN RIDGWAY
EDITOR-ALAN McKENZIE

THE BLACKNESS OF SPACE... CLINGING, CLOYING, TERRIFYING... PRESSING IN ON THE DOCTOR'S EYES, EARS...AND BRAIN...

AND HE, FALLING INTO AN UNFATHOMABLE BLACKNESS... A DESCENT INTO THE DARK.

THEN FLYING. FEAR TURNING TO JOY AT THE STARS THAT GLITTER IN HIS WAKE...

HE BROKE SURFACE IN A SEA UNBOUNDED BY LAND, OPEN ONLY TO ETERNAL NIGHT...

A SEA OF MONSTERS...

AND OF JAGGED ROCKS, THAT COULD TEAR THE HEART FROM ANY SHIP.

ANY SHIP THAT WAS PULLED OUT OF SPACE AND TIME BY A FIENDISH DEVICE DISGUISED AS A LIGHTHOUSE AT THE EDGE OF THE WORLD!

SHIPS FROM OUT OF SPACE AND TIME... THE TARDIS AMONG THEM.

THE DOCTOR'S BEEN AGES! I'LL HAVE TO *DISOBEY ORDERS* AND ACTIVATE THE SCANNER!

THERE'S SOMETHING IN THE WATER!

SWITCH TO CLOSE-UP...

IT'S THE DOCTOR!

HE'S IN TROUBLE! *HE NEEDS ME!* BUT HE TOLD ME TO STAY PUT!

WHAT SHALL I DO? WHAT SHALL I *DO*?

I COULD PUT ON A DISGUISE THEN GO AND *RESCUE* HIM!

NO...HE'D *KNOW* IT WAS ME!

THERE'S ONLY ONE THING FOR IT! I MUST *OBEY MY CONSCIENCE!*

HOLD ON, DOC! *I'M* COMING!

POLICE BOX

PART-TIME ALCHEMIST AND ARCH-FIEND... FLOWER OF MERCY, KNAVE OF SWORDS, CONJURER, CON-MAN, CARD-SHARP...

PUPPETEER...

ASTROLABUS THE THREE-FACED TENDS HIS DEMON DEVICE!

D'ACCORD! THERE'S NO TIME TO BE LOST! NO TIME? HIMMEL! ONCE THERE WAS ETERNITY, BUT NOW THE JIG'S UP...

THE JIG IS UP, MON VIEUX. WE MUST TARRY NO LONGER! PERSEVERANCE FURTHERS!

WE'LL RIDE THE MAGIC TORTOISE TO THE VERY PILLARS OF HEAVEN!

GOOD-BYE... GOODNIGHT... AND *THANK YOU!*

IT WAS THEN VOYAGER CAME...

COME ON, DOC! YOU CAN MAKE IT! UP ON THE ROCK, DOC!

HEY! WHAT'S GOING ON? THE R-ROCKS ARE SHAKINGGG!!!

BA-KOOOOM!

Continued on page 31

ICE WARRIORS

Feature by Marc Platt

It's now over ten years since a new Ice Warrior story has appeared on ***Doctor Who***, yet the race of reptilian Martians still retain a place amongst the most menacing and popular foes of the peripatetic Time Lord. The creatures have lumbered into view in four separate adventures and yet surprisingly, their appearances have been restricted to only two of the Doctor's regenerations.

Monstrous brutes though they appear the Ice Warriors frequently behave in a manner more closely associated with humans and become all the more alien for that. Many of the most successful alien races to appear on *Doctor Who* are based on the concept of one selected human trait, which is expanded and developed until it dominates and governs the creatures' personalities. The Daleks are extreme egotistical fascists; the Cybermen have sold their human selves body and soul to the efficiency of machine technology, the Sontarans are bombastic warmongers, refining their whole existence into a militaristic artform. These are true monsters: hideous parodies of ourselves.

The Ice Warriors however do not fall into this bracket. Their creator, the late Brian Hayles, used more subtle means to establish their character. Each time they reappeared they were viewed from a new angle, allowing fresh aspects of their character and civilisation to be thrown into relief. Amongst recurring aliens, they are virtually unique in the clear definition of their constantly developing history and social hierarchy.

ENTER THE ICE WARRIORS

Their first appearance as *The Ice Warriors* in 1967 is an impressive affair by any standards. Against the blizzard-swept onslaught of a new Ice Age, Varga, the first Warrior emerges from his frozen glacial tomb. His size is quite awesome. Bernard Bresslaw, giving a towering performance in every sense, sweeps all before him with a suppressed and dangerous energy that threatens to erupt into violence at any moment. The fact that the human characters surrounding him are all short of stature deliberately emphasises the physical strength of the Martian and his crew. The costumes for the Warriors are equally impressive: built like walking reptilian tanks, it is virtually impossible to tell where the armour ends and the Warrior begins.

The built-in radio earpieces and hand guns hint that they are not above using cyborg technology to improve their military potential. As a squad, Varga's crew is a fearsome unit, well drilled and efficient in marked contrast to the group of bickering humans in the Ionizer Base. Unfortunately this is the only time that we really get to study the Martian soldier close, because later they are reduced to the secondary status of Ssorg and Sskel in the Peladon saga.

As the opposing camps train their weapons' sights on each other like two medieval warring barons, neither side willing to unleash an onslaught on the others' castle for fear of destroying themselves in the process, it is Varga who invariably has the upper hand. A clear character in his own right, he is no black-hearted villain, but the captain of a stranded military reconnaissance ship, struggling to survive in an hostile alien environment. He is an accomplished strategist and considerably more intelligent than the hu- ▶

Far left: Slaar the Ice Warrior (Alan Bennion) from The Seeds of Death. *Left: Jo Grant (Katy Manning) sees eyes to eye with Alpha Centuri in* The Curse of Peladon. *Above: A crowd scene from* The Ice Warriors. *Above right: The Doctor and Jo consider* The Curse of Peladon. *Right: Miss Garrett (Wendy Gilford), from* The Ice Warriors

mans who oppose him. But for the arrival of Troughton's quicksilver clown of a Doctor Varga would have won hand clamps down. His people can be mercilessly cruel as his own treatment of poor kidnapped Victoria proves, but they still retain a degree of pathos, which, even as they go defiantly down in defeat, reflects an air of nobility around their characters.

2000AD: AN ICE ODYSSEY

From the snowy wastes of Britain in 3000 AD Brian Hayles then chose to move back in time a thousand years. In *The Seeds of Death* the Martians are preparing to invade the Earth. A possible hint here of what Varga's ship was originally spying out when it crashed. Mars we learn, is a dying planet and so the Warriors are planning to restructure Earth's environment and move in themselves, home from home. A squad of Warriors commandeers the Earth's Transmat Base on the moon, thus disrupting all the transportation systems and throwing the planet's defence and administration into turmoil. They then unleash a deadly fungus which engulfs the landscape

and whose spores consume the atmospheric oxygen, making the air unbreathable for humans, but eminently suitable for Martians.

It would have been quite adequate for Brian Hayles to resurrect the Warriors as they had appeared in their previous encounter. Instead, he took a step that not only developed their background but bolstered their popularity. The human characters in *Seeds of Death* are shadowy in comparison to those in *The Ice Warriors* but in a stroke of inspiration Hayles more than compensated by creating the Martian ruling caste, the Ice Lords, the sleek and inscrutable aristocracy to whom the

To Slaar the humans are worth little more than slaves, a sharp contrast to Varga's attitude which never underestimates the potential threat of his opponents. Before long, Slaar has pointed himself into a corner by carelessly destroying all his resources and is thus forced to rely on that most dubious of allies, the Doctor. He dies ironically but fittingly, caught by the gunfire of one of his own Warriors.

In *Seeds of Death* we also see the Grand Marshal of the invasion fleet, glittering with helmetted array for the victory that seems inevitable. Speaking from the Martian atmosphere on board his ship, he is the only Ice Lord or Warrior so far who does not struggle to snatch each word from a dragytic throat

PELADON AND BEYOND

Warriors are merely the heavy artillery. Slaar the Commander entrusted to breaking down Earth's defences before the main Martian fleet arrives, is vicious for all his elegant appearance.

This is the first of Alan Bennion's three appearances as an Ice Lord, each one rich in presence and characterisation but each an ▶

nd vid ɹa Sisar rules by terror, readily order ng the deaths of anyone who defies, but the nbred arrogance of his class a so bl nds him to the resourcefu ness of h s enemies

The Curse of Peladon brings the Pertwee Doctor into confrontation with the Martians for the first t me. Set in a st orm -ashed cast e high on a mounta n crag, the story has many ngredients of the classic Gothic horror story yet although the ocation is darkly medieval the t me is the distant future. The young k ng of Pe adon anx ously awa ts the decision of a comm ttee of a en off c a s as to whether h s *primitive* planet wi be admitted to the Ga ac ic Federat on. (At home on Earth, contemporary Brita n is in the process of join ng the E E C.)

Brian Hayles' galaxy is a cosmopolitan place, a small cross-section of whose motley nhabitants comprise the delegat on. The gentle but hysterica hermaphrodite hexapod Alpha Centaun, the icily cynica Arcturus encased n his portable think tank, but he soon revea s his true colours. Azaxyr and his squad are renegade mercenaries n the pay of the enemy Galaxy. They no longer belong to Mars, but they stil exploit the prestige that the Ice Warr ors retain in the ranks of the Federation t becomes increas ngly clear that Martian society with its hierarchy and break-away groups is as diverse as that of Earth or even Gallifrey.

f Azaxyr s splendid character reveals less than his two predecessors about h s race. It is only because he is more of an ind vidua n his own right. He still displays the nitiative and arrogant presence of the others, but whilst they were official agents of Mars, he uses hese qualities for his own ends and those of his paymasters.

MARS' FUTURE

It seems a sad comment that Brian Hayles' death has deprived aud ences of any further development of the Ice Warriors. Possibly no other writer could do true just ce to the Mart ans, but the potential is there still, in line with Hay es' own style, not for just a simple recitat on of the known facts but a further creat ve expansion of what has on y been h nted at so far. We have never seen the ancient civ sation of the Red planet at first hand, with all the aristocratic and military trappings that so clearly go with it. We have never even seen the ce Lords or Warriors without their helmets they must take them off sometime surely.

There s st an enormous amount to dis cover about such colourful creatures. They have already made a sign ficant contr bution to the Doctor's past, but resurrected with full military honours, they could still have an important place n his future. ■

Above left *The regal profile of Peladon (David Troughton) as seen in* **The Curse of Peladon**. **Above** *Bernard Bresslaw carries on admiring his Ice Warrior mask as Make-up Assistant Ann Rayment looks on*

FROM FRIDAY OCTOBER 19 AT A CINEMA NEAR YOU

Archives

THE MONSTER OF PELADON

This month's *Archives* feature is devoted to the sequel to the 1972, third Doctor adventure *The Curse of Peladon*. *The Monster of Peladon* was transmitted in 1974 and starred Jon Pertwee as The Doctor and Elisabeth Sladen as Sarah Jane Smith in a teleplay by Brain Hayles.

Episode One

Life is not easy for the miners on the Federation planet of Peladon. A continual cycle of work and sleep, day in and day out, cutting from the mountain rock the ore veins rich in the mineral trisilicate using tools hardly changed in hundreds of years. At present though, a state of war exists between the Federation and Galaxy Five, and large quantities of trisilicate are needed for the war effort.

Despite the increased quotas urged by the nobles work is still slow, so now two Federation engineers have arrived on Peladon to supervise the handling of a sophisticated sonic lance. Feeling against the use of such a blasphemous device is high among the superstitious miners, particularly with a faction led by the vociferous Ettis. Consequently when a miner dies mysteriously the cause is given as the spirit of the royal beast Aggedor and the blame attributed to the Federation's interference in the old ways.

Working on the production the engineers Vega Nexos and Eckersley, seek an audience with Queen Thalira (King Peladon's daughter) and the chancellor Ortron. Even the aristocracy hold belief in Aggedor in reverence so Vega Nexos is pleased when the Queen invites an open demonstration of the lance to show faith in Federation technology. However during the demonstration something goes wrong and before the assembled watchers which includes the miner's leader Gebek, the ghost of Aggedor appears and Vega Nexos is struck down, seeming, in Ortron's eyes, to confirm his view that the presence of aliens on Peladon has resurrected a vengeful spirit.

The TARDIS arrives bearing the Doctor and Sarah. The Doctor is very much looking to see his friend King Peladon. He is somewhat put out to discover the ship has deposited him some fifty years on from his last visit and soon both he and Sarah are standing before the Queen as Ortron's prisoners pressed into bondage. Their lives are spared by the presence of Alpha Centauri, a friend of the Doctor and now Federation Ambassador on Peladon. The hexapod vouches for the Doctor's identity and the two are released into the ambassador's custody.

The Queen's ex-audience with Gebek sees him beg for the expulsion of all aliens from the planet but while he is presenting his case the hot-headed Ettis leads an abortive raid on the Federation armoury, a move which discredits Gebek, and only with the Doctor's intervention is his life saved from Ortron's justice.

With Thalira's permission the Doctor has gone with Blor the Queen's Champion to examine the tunnel where Nexos died. Ettis sees this and, looking to strike a further blow against the aliens, he triggers off an explosive which entombs this victims. Suddenly a pulsating light fills the passage where the Doctor and Blor are trapped. The warrior dies, his body scorched and seared by a terrible heat. The Doctor looks upon the image of Aggedor.

Episode Two

The Doctor is dug out, by Gebek using the sonic lance, only just in time to save him from a fiery demise. Gebek is pleased to be able to repay the Doctor for saving his life and he is receptive to the latter's wish to help the miners. The Doctor has figured that while this spirit abounds the miners will not work, which could just be what somebody wants. Gebek will get his people back to work then the Doctor will undertake to try and get their conditions improved, and discover just who is operating this killer apparition.

Searching for the Doctor, Sarah has become lost in the labyrinthine tunnels. Accidentally she arrives at the ore refinery, Eckersley's den, but she finds she cannot get in and her fruitless attempts only succeed in setting off the alarm/defence systems. From inside a large figure watches impassively.

The Queen is seeking advice from Ortron. The Chancellor is convinced all the trouble with the miners is being stirred up by the Doctor in collusion with Gebek and Ettis who are out to overthrow the traditional feudal rulers of Peladon. He advocates crushing the revolt and executing the leaders. His views look like becoming academic though for by threatening the recovered Sarah and Alpha Centauri, Ettis and his rebels have managed to open the armoury doors and now these miners are armed with advanced weapons. The ambassador is able to raise the alarm and Ettis is forced to flee taking Sarah with him as hostage.

Ortron's guards come upon the two but only Sarah is captured and taken for being in league with the rebellion. She is brought before Ortron in the Temple and he decides her guilt shall be punished by Aggedor. Using the secret entrance from the mines, the Doctor arrives in time to witness this sentencing and he warns Ortron he would be better off to consult with Gebek else face a revolution. This angers the High Priest-Chancellor even more and since he is absolute lawgiver in the Temple, he decrees Sarah's fate for the Doctor too. A slab in the floor is raised and both travellers are flung into a pit. With an almighty roar, the real Aggedor thunders out of the darkness.

Episode Three

Delving into his capacious pockets the Doctor fishes out the spinning mirror he devised to handle Aggedor last time he was here. Again the trick works and the monster is mesmerised by the flickering reflections. Meanwhile, in an unprecedented move the Queen has burst into the Temple and is now admonishing Ortron for his barbarous treatment of the aliens. The two are brought out of the pit and given a full pardon. Ortron stands reproached but unrepentant.

In the Communications Room Alpha Centauri is discussing matters with Eckersley. The engineer appears very worried now that the rebels are armed with powerful weapons, perhaps even the sonic lance. He points out that if the revolution goes ahead then the Federation could lose their vital supplies of trisilicate. Centauri is shaken by this revelation and accepts Eckersley's suggestion of sending for some Federation troops to settle the dispute. The message is sent and Eckersley goes off to find the sonic lance and bring it back to safety.

In conference alone with Thalira the Doctor is able to convince the Queen of Gebek's position as a moderate; civil war is the last thing on his mind. Promise to help him and the ground will be cut from under Ettis's feet and the revolt will die. The Queen

consents and asks the Doctor to find Gebek and invite him to the throne room. Ettis favours an attack on the palace to force the rulers to give in to their demands. Gebek adds that since trisilicate supplies are vital to the Federation, they might import alien workers and troops. Ettis threatens total war should such an eventuality occur.

On a trumped up charge the still-suspicious Ortron has managed to get the Doctor locked up in the palace dungeons so it is now up to Sarah to get word to Gebek. Roaming through the tunnels she finds Eckersley with the sonic lance but just as she arrives Ettis and his followers attack and seize the device. Only Gebek's authority prevents the two from being killed and Sarah is able to pass on her message. Gebek enters the dungeon area using another passage and frees the Doctor who immediately asks to be shown to the Refinery. Apparently the place is shut down, yet Sarah swore she saw movement from inside. Furthermore, to produce the killer apparition would require a very high technology and such could easily be found in the complex.

Ortron finds himself sharing Ettis's views on what would happen if Peladon was occupied but Sarah convinces everyone that the quickest way to get rid of the troops would be by giving the illusion that the violence has been ended. The Peladonians agree just as Centauri receives word that Federation ships

are landing. Down at the Refinery the Doctor is dismantling Eckersley's alarm system. The door slides open and an Ice Warrior steps out, gun levelled.

Episode Four

The Martian takes the Doctor and Gebek to the throne room where all those involved in the dispute save for the missing Ettis, have been marshalled by the Federation commander Azaxyr, an Ice Lord. Azaxyr proceeds to ignore all the grievances and states plainly that his only interest is in getting trisilicate production back up to quota and, failing that, heads will roll. A graphic illustration is given of this as Ettis leads a group of armed miners into the palace to rescue Gebek. The Ice Warriors blast them out of existence and Ettis escapes. Ortron and Gebek stare at the fallen bodies, united in their purpose now.

The miners are put to work under armed guard while the Doctor is kept prisoner in the Communications Room. He asks Sarah to take a close look at the shape of the Ice Warrior guarding them and Sarah remembers it was the same form she saw moving in the Refinery. This brings into question just how long the Martians have been on Peladon and more important, why? Could Azaxyr be acting for his own gain? Centauri attempts to find out but learns that all radio communications are being jammed.

Locating the air conditioning controls for the mines the Doctor switches them to 'hot' an environment anathema to the Ice Warriors. As the temperature rises in the mines Ettis comes out of hiding and questions Rima, a miner, as to why work has been resumed. His explanation does not satisfy Ettis who has a plan of his own to destroy the entire Citadel using the sonic lance and thus bury all the enemies of Peladon. Rima, realising Ettis is crazed, tries to stop him but a knife wound ends the struggle. Further along Gebek and the palace guards are watching the Ice Warriors and at the right moment they attack in unison.

As the battle rages Gebek finds Rima who tells him of Ettis's scheme. He, in turn, tells the Doctor and Sarah as the two arrive on the scene, having eluded their captors. Taking a sword the Doctor sets off alone for the vantage point on Mount Megeshra where the sonic lance has been set up to overlook the palace. There he finds the demented Ettis and a fight breaks out. Unbeknown to them both there is a self-destruct mechanism built into the lance which has been pre-set to go off should the weapon be fired. Watching from the Communications Room Azaxyr comments that the detonation will, of course, kill anyone within a large radius of the device.

By trickery Ettis prevails over the Doctor and he steps up to the lance controls. He presses the trigger and there is an enormous explosion.

Episode Five

Azaxyr is pleased: one problem solved. Turning to his other problem he tells Eckersley to shut off the air supply to the mine, controlled from the Refinery. As the engineer leaves to comply Azaxyr explains to Sarah that without air the rebels will have to surrender and when they emerge from the tunnels the Ice Warriors will be waiting. Sarah is imprisoned in the throne room with Thalira and Ortron.

Trying to trace the source of explosion Gebek is surprised to bump into the Doctor battered and bruised but still alive thanks to a mantle of rock which sheltered him but sadly not Ettis. Noticing the increasingly stale quality of the air the Doctor suggests making tracks for the Refinery.

Centauri is shown into the palace and the distressed ambassador explains to the Queen and Ortron that Azaxyr plans to take over the planet completely conscripting all able bodied folk to work in the mines. Sarah enquires if there is any way to override the radio blackout and when Centauri replies that a general distress call might be possible the quartet plan their escape via the secret passage. They try to divert Skel, their guard, but the Ice Warrior sees through the ruse and as the four dash for the doorway Ortron is cut down by a sonic blast and Thalira stays behind to face the wrath of the Ice Lord.

Presently Sarah and Centauri are able to steal into the Communications Room and, turning on a monitor, they see Eckersley in the Refinery talking to Azaxyr. With sound as well the two state incredulous as the Ice Lord and the engineer reveal their true colours as agents for Galaxy Five. The former out for glory as the leader of a breakaway fraction of Ice Warriors, the latter out for material gain, impatient for the miners to give in. Eckersley suggests using Aggedor. Moving to a hidden recess he unveils a giant statue of the beast. When a hologram of this is projected out together with a directional heat ray it gives the illusion of a vengeful spirit. Centauri sets up the distress call and Sarah almost has a heart attack when she notices the Doctor and Gebek creeping into the Refinery. She races to join him.

The three together seal themselves in the Refinery when Azaxyr and Eckersley leave and the air supply to the mines is switched back on. When the Ice Lord learns of this he despatches a squad of Warriors down to cut through the door and destroy the incumbents. Grimly Gebek watches as the doorway begins to buckle under the sonic assault.

Episode Six

Hurriedly examining the controls the Doctor's brilliant mind deduces how to operate the Aggedor device and he uses it to disperse the attacking Ice Warriors, then when the corridor is clear he tells Sarah and Gebek to go out and rally the miners. The Doctor will stay behind and use Aggedor to both defeat the Warriors stationed at the mine exits, and to prove to the Peladonians that Aggedor's spirit fights for them. Eckersley counter attacks by switching on a defence system with the Refinery which is geared to damage the brain. The Doctor holds out as long as he can in the fight but eventually he has to go into sensory withdrawal to save his mind. He is believed dead but by then the tide of battle has turned and despite a last stand by the Ice Warriors in the Citadel, they are defeated and Azaxyr dies in ▶

combat with Gebek

A hunted fugitive now, Eckersley makes a desperate bid to escape With Thalira as a hostage he heads into the tunnels towards a space shuttle concealed on the other side of the mountain The Doctor comes out of his coma and suggests the one sure way to track down Eckersley using the real Aggedor Freed from its pit the beast follows the scent unerringly until it corners the engineer in a passage True to its birthright the creature slays the enemy of the royal throne of Peladon although perishing itself in a blast from Eckersley's laser pistol

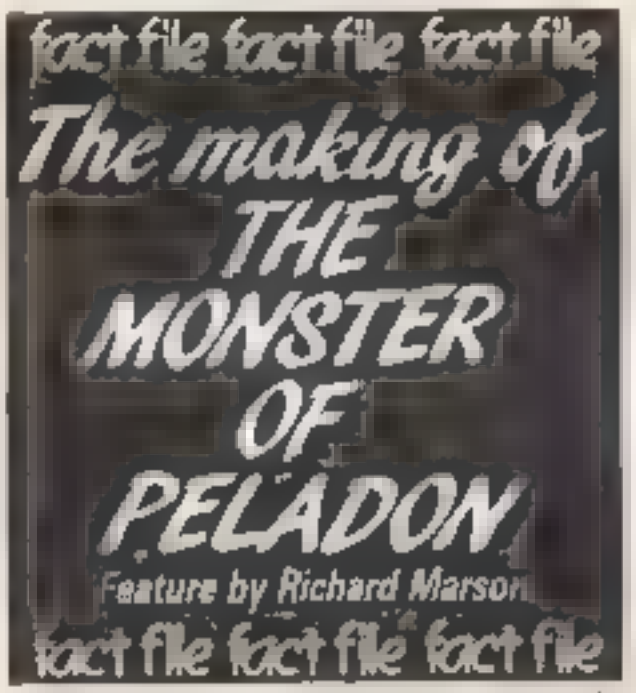
With communications now restored news comes through that Galaxy Five has capitulated. A new Chancellor is needed and, on the Doctor's advice Thalira goes against tradition and appoints Gebek to the position. Anxious to avoid further fuss, the Doctor steers Sarah back to the TARDIS

The Monster of Peladon happened for two reasons. The first was script editor Terrance Dick s search for suitable mater al to fil a six-part slot in the eleventh season which was the last to feature Jon Pertwee The first story *The Curse of Peladon*, had worked well and had been successfu so the dea of a seque was deemed viable – as Terrance Dicks explains, "We thought it would be fun to go back and see how the planet had moved on" With this n mind Terrance and the show's producer Barry Letts took suggestions for the proposed follow up to writer Brian Hayles Barry was keen to point out that while Hayles had been very involved in the origina story it had nevertheless emerged from initia scenarios dis cussed between him and Terrance "For example in the first one Br an had written that the Doctor would send Aggedor to sleep by saying 'Om mahni padme om' Now couldn't see why Agge dor should ai asleep just because the Doctor had come out with some Tibetan meditation – it was much more logica for him to sing a lullaby so I wrote one and Jon and worked out a tune for him to sing the words to. Brian didn't mind of course – don't even think we told him that it had been changed and he more or less made the rest of the story his own He put a great deal more, however into the story of *The Monster of Peladon* from an independent viewpoint"

The second reason for *The Monster of Peladon* was Brian Hayles' own keenness to continue the Peladon saga "I always had the whole society very firmly worked out in my mind. Peladon for me, had an existence off the screen as well as on From the earliest stage Brian consulted heavily with both his producer and his script editor Terrance Dicks told me some of the development of the story; "It was a case of double switch. In *Curse of Peladon* the ice Warriors were expected to be the baddies and turned out to be benevolent While this time the audience were duped into thinking that at least on this planet they would always be good. Also because it was a six-part story we needed more going on, so we had a lot of plot twists – a good example being the Eckersley character who was a decent honest chap. wanting to get on with his job and then turning out to be an arch traitor Another sub-theme we worked on was the Sarah Jane-Queen Peladon view of events

Barry too, was especially eager on this theme going along as he did with contemporary ,1974 wave of feminist feeling. "It was all to do with being current and relevant I admired women like Germaine Greer and since thoroughly supported the women s lib viewpoint felt it could be intro duced into the plot of *The Monster of Peladon* Whereas Jo had been basically feminine, Sarah Jane was also feminist. "Terrance saw too the dramatic value of such a theme." It was another way of looking at being a woman in a man s world Not only Sarah but also in *The Monster of Pela don* the Queen who at first is virtually controlled by her Chancellor Sarah gave the viewers a bit of fun by fuming at the unfairness of it, while at the same time encouraging a bit of female independ ance." Barry also pointed to the obvious parallels between the discontented miners and the miners strike occuring at the time of the show's broad cast, "Again we were reflecting the concerns of the day

The Monster of Peladon was recorded ent rely in the studio with some filmed inserts shot at the BBC s own film studios at Ealing. This put a great deal of strain on the production team who had to record many more scenes than usua because of a lack of the usual quantities of location work As a consequence Barry Letts and his director Lennie Mayne opted to use fewer time consuming visual effects than was usual. 'But we made up for the loss of effects by having such a variety of monsters and aliens, keeping that Who-ish feel to it. Cos tume came up with some striped wigs for the Pels to wear as an answer to the eternal problem of making humans look alien without the use of expensive and complicated masks or costumes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The making of
THE MONSTER OF PELADON
Feature by Richard Marson
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The Monster of Peladon was also more a case of straightforward drama television shooting

The director and the designer Gloria Clayton had both worked on the original story creating the gothic visual appearance. For Barry Letts this had meant contacting the design department very early on in the proceedings to ensure that Gloria would be free to design the sequel and likewise booking Lennie Mayne as soon as possible so that he didn't find himself booked to direct some other show instead. With the first story having been recorded over two years before almost everything from it had been junked and a careful recreation was implemented. The end result was extremely faithful to the original with the ice Warriors, Alpha Centauri and Aggedor all cleaned up and repaired for the new show and the costumes worn by the human protaganists in the same style as before For the alien Vega Nexos, played by actor Gerald Taylor a carefully fitted face mask was designed needing nearly two hours' work before it was ready for the cameras

Aggedor s sudden and dramatic manifestations as a statue were achieved in the same way that the TARDIS appears to materialise and de materialise. First the prop would be recorded in place, then the camera would be locked off while the prop statue was moved off the set. Recording would be started again so that in the later editing stages the videotape could be rolled back and the two images with and without the statue – could be mixed creating the illusion of its appearances and disappearances. The C S.O process was used to create the killing rays from Eckersley's mining Machine and from the statue Aggedor's eyes

The production team decided early on to keep the Ice Warriors return a secret but their careful building up of the suspense before the creatures re-entry was rather spoilt by *The Radio Times* printing the news of their return some months before. 'It was a mistake we had no control over said Barry Letts. Another production gremlin occurred in an end of episode fight scene involving the Doctor and Ettis. Due to the strenuous nature of some of the falls Jon Pertwee's regular double Terry Walsh was called in to provide the necessary stunts. Unfortunately – and somewhat rarely – Walsh appears on screen long enough for the viewer to realise that he is not Jon Pertwee with one shot recorded of Walsh looking straight into the camera. Such were the demands of the record ing schedule that the scene proved impossible to re-shoot so the error had to stay in

Among the cast of *The Monster of Peladon* were Donald Gee as Eckersley. seen before in the show playing Warne in *The Space Pirates*, Nina Thomas as the Queen and an actor much admired by Lennie Mayne, Rex Robinson (who Mayne also cast in *The Three Doctors* and later in *The Hand of Fear*). Playing the ice Warriors once more were Alan Bennion and Sonny Caldinez while Stuart Fell the body and Ysanne Churchman the voice brought the distraught Alpha Centauri back to life Completing *The Curse of Peladon* recall was Nick Hobbs playing Aggedor Incidental music was composed by Dudley Simpson who provided his own distinctive score style to the show

This story was Terrance Dicks last as fully fledged script editor By the time production was underway in early 1974, Robert Holmes had arrived and so the series had two script editors for a while Barry Letts was almost entirely responsible for the editing of *Planet of the Spiders* while Holmes concerned himself with work on the season to come. The penultimate Jon Pertwee story, *The Monster of Peladon* was a fine sequel to an underrated story, penned with wit and intelligence by Hayles and produced to the high standards of the time. The novelisation followed on six years later being written by Terrance Dicks and released by Target on 4th December 1980. *The Monster of Peladon* reflected the great skill of its writer and was a qualified success

I would like to acknowledge my grateful thanks to both Barry Letts and Terrance Dicks in the researching and writing of this feature

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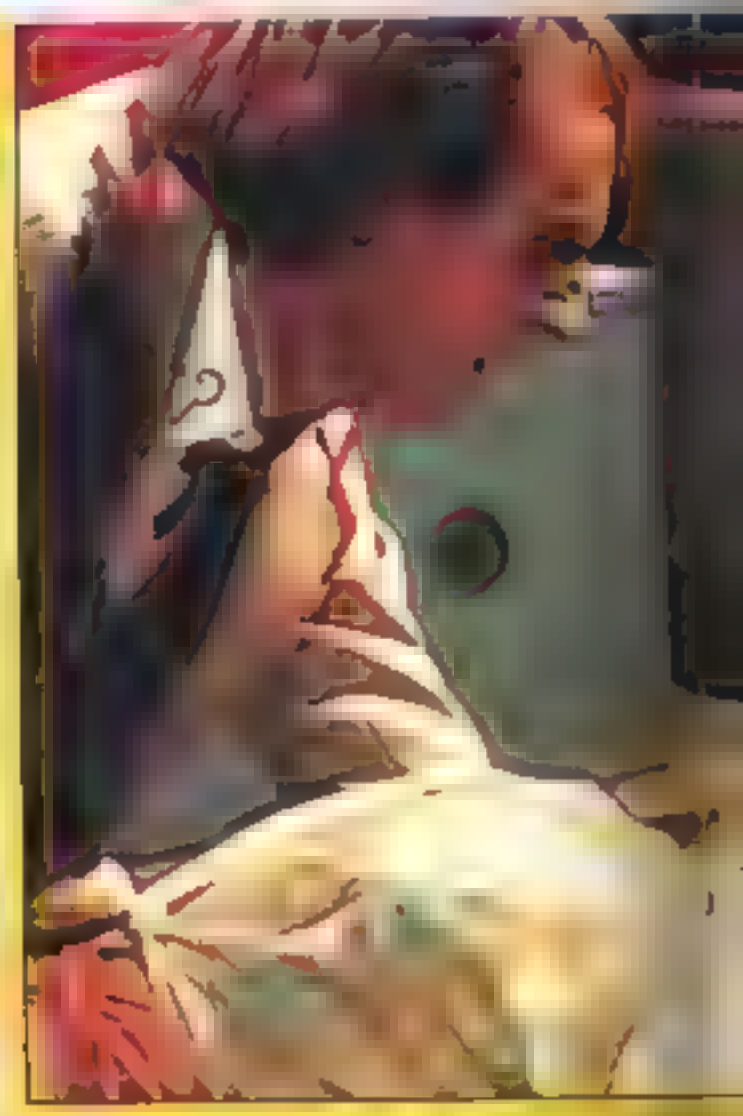
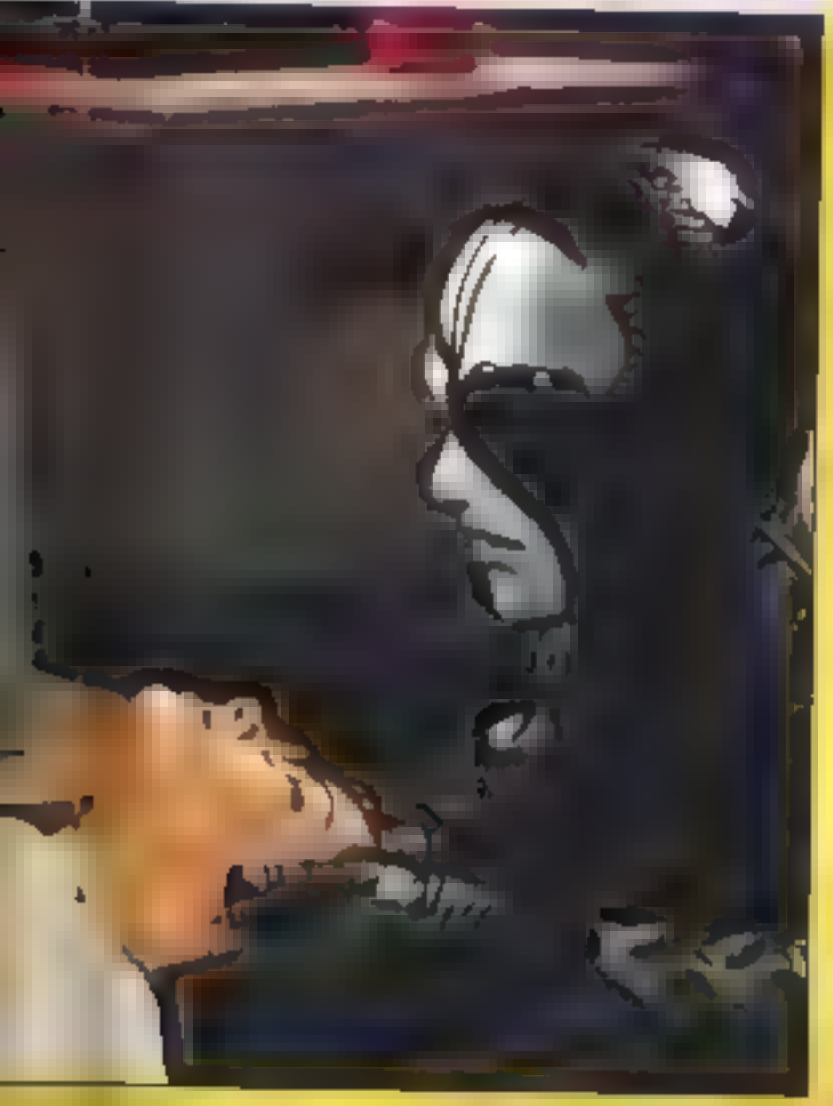
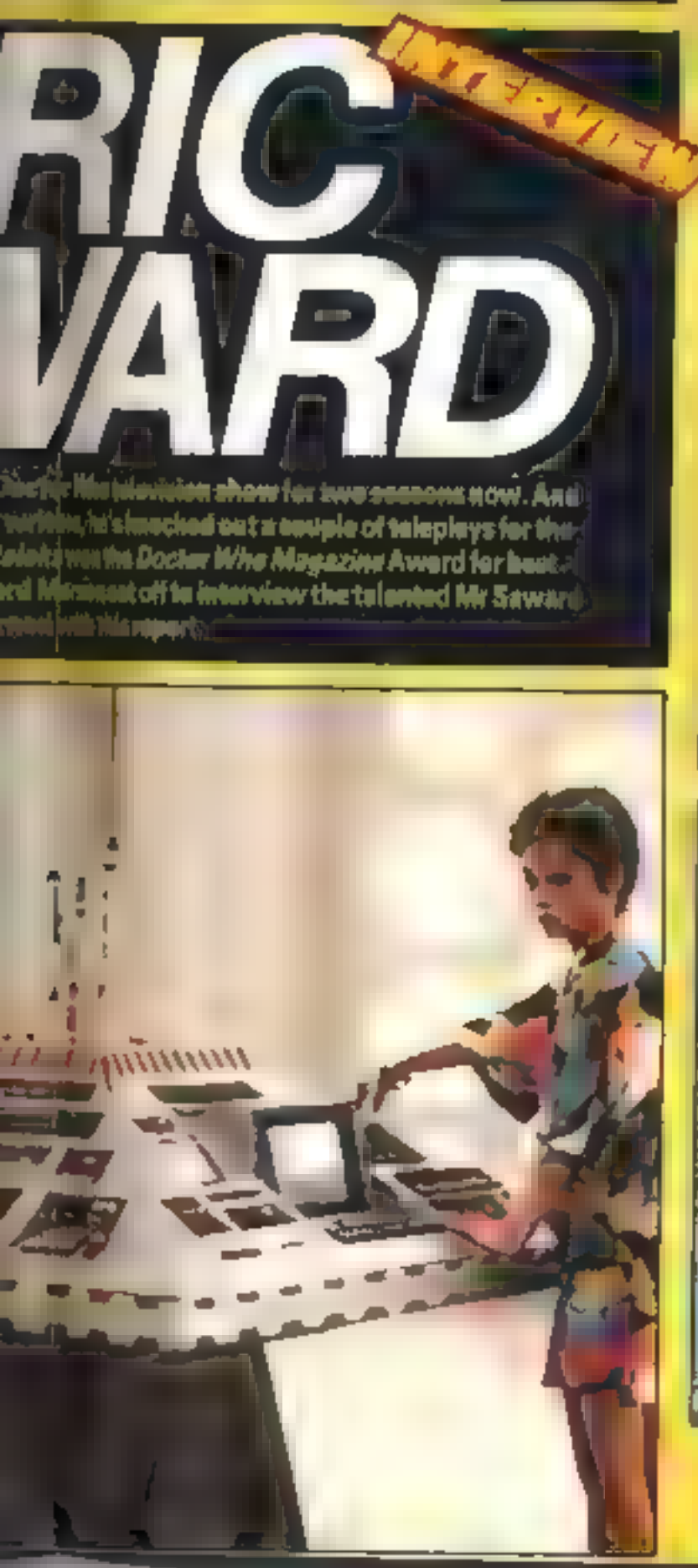
JON PERTWEE



ER
SAW

Eric Saward has been script editor of the
in addition to overseeing scripts by other
series himself. His *Resurrection of the*
story. *Doctor Who Magazine* regular





Whatever else the job of *Doctor Who* script editor may be it certainly isn't easy. That's a fact to which any one of the series' past script editors will testify and meeting the current occupant of the post Eric Saward, enabled me to get some idea of the scale on which he has to work and the difficulties he has to overcome. You look at a season as a whole, what is now six stories, never drawn lines about choosing scripts – there's no prescribed mix between old-established writers and newer ones. You use new talent if you can – it's a BBC policy but at the same time you want to use writers who have done good work for you again if at all possible. The third possibility is to go and encourage writers with a track record of interesting and exciting work in other fields. It's a tremendous undertaking, involving a lot of planning and a heavy paper load.

I wondered how many of the ideas for stories came from some initial brief or inspiration from either Eric himself or John Nathan-Turner the show's producer and how many ideas came directly from writers submissions. Most of the time it's a writer coming to us with an original idea. Occasionally they come with a thought rather than a fully worked out idea and then it's a matter for discussion. And as with any discussion the original concept will often change drastically.

The King's Demons however was a slightly unusual case. Richard Gregory had this robot Kamelion and for a long time he'd been trying to promote the idea of using it to us. He submitted some material and John liked the look of it so he hung on with Terence Dudley who was to write our two-parter that year we went down to see it at Richard's studio. We asked Terence to include it in his original story line. He agreed, went away and incorporated the Kamelion plot into what became *The King's Demons*.

As a script editor Eric Saward is to some extent responsible for the consistent characterisation of the regular cast. Although it depends on the writer some, of course, are very familiar with the show. At the moment, with a new Doctor they only have one broadcast story – if they've seen it – to go on which is not how Colin Baker will play the rest of his time with us anyway. In *The Twin Dilemma* he was very unstable, constantly at extremes of emotional response and temperament."

So what had been the thinking behind the choice of *The Twin Dilemma* as Colin Baker's debut story? "Because the Doctor has always been slightly seedy after regenerating. In *Castrovalva* he spent the first two episodes literally falling to pieces, and because we wanted to make the sixth Doctor different we decided to make the regeneration so extreme that it would resemble madness. The swings of mood were amazing. If he had been walking around on the streets he would have been a strong contender for a psychiatric hospital. So the whole behavioural aspect of the Doctor in *The Twin Dilemma* was quite deliberate. We wanted to explore what happened after the regeneration. With that in mind we wanted a writer who was very experienced and who could write the sort of dialogue to make that sort of bizarre situation believable. The whole thing needed expert handling – those kinds of mood are hard to handle ▶

***Left:** A selection of scenes from Doctor Who stories in which Eric Saward has been involved in as Script Editor, including the popular* Resurrection of the Daleks *and* The Caves of Androzani.

writers as well as actors. Think about it – one minute you're playing into the depths of despair and wanting to kill your companion. Now Anthony Steven's a tremendously successful and experienced prize-winning writer. He had worked with Jack on some of the best episodes of *All Creatures Great and Small* and on his basis approached him. He agreed and from his basic ideas and a lot of long discussion we got *The Twin Dilemma* as we wanted it."

Since Eric Saward has been script editor there have been two new companions of the Doctor – the mysterious Turlough and the vivacious student Peri. How did these characters emerge? "Well, it all starts with who is leaving. If someone wants to leave or the producer decides it's time for a change we discuss a new companion. Based on a degree on the conversation we had with John I write an audition piece reflecting the character we want to end up with. Then I step to the actor in the audition to make it his or her own.

"Turlough in his situation piece was a rather shifty unreliable young man who at the same time was confused. He was self-centred but he had reason to be scared. Here he was, stuck on earth, an alien, and suddenly this hideous creature comes out of nowhere and orders him to kill somebody in order to return to his own planet. It's going to disorientate the toughest of individuals and we wanted to explore that through Turlough. That said, we knew he would have to settle down and become enough of a companion – friendly with the Doctor – for it to be credible. Otherwise you'd have a situation where by Turlough spends umpteen episodes lurking about the TARDIS sharpening his knives and polishing his stun gun. The Doctor has got to buy Turlough for what he is – a rather selfish, uncertain individual who has only thrown his lot in with the Doctor to some extent. Turlough too has to accept the Doctor ultimately for what he represents.

A lot was left to Mark Strickson who always maintained a sight edge. Whatever he was doing and however much he had to do, he always had an air of menace. You could never be quite certain that he was an excellent companion.

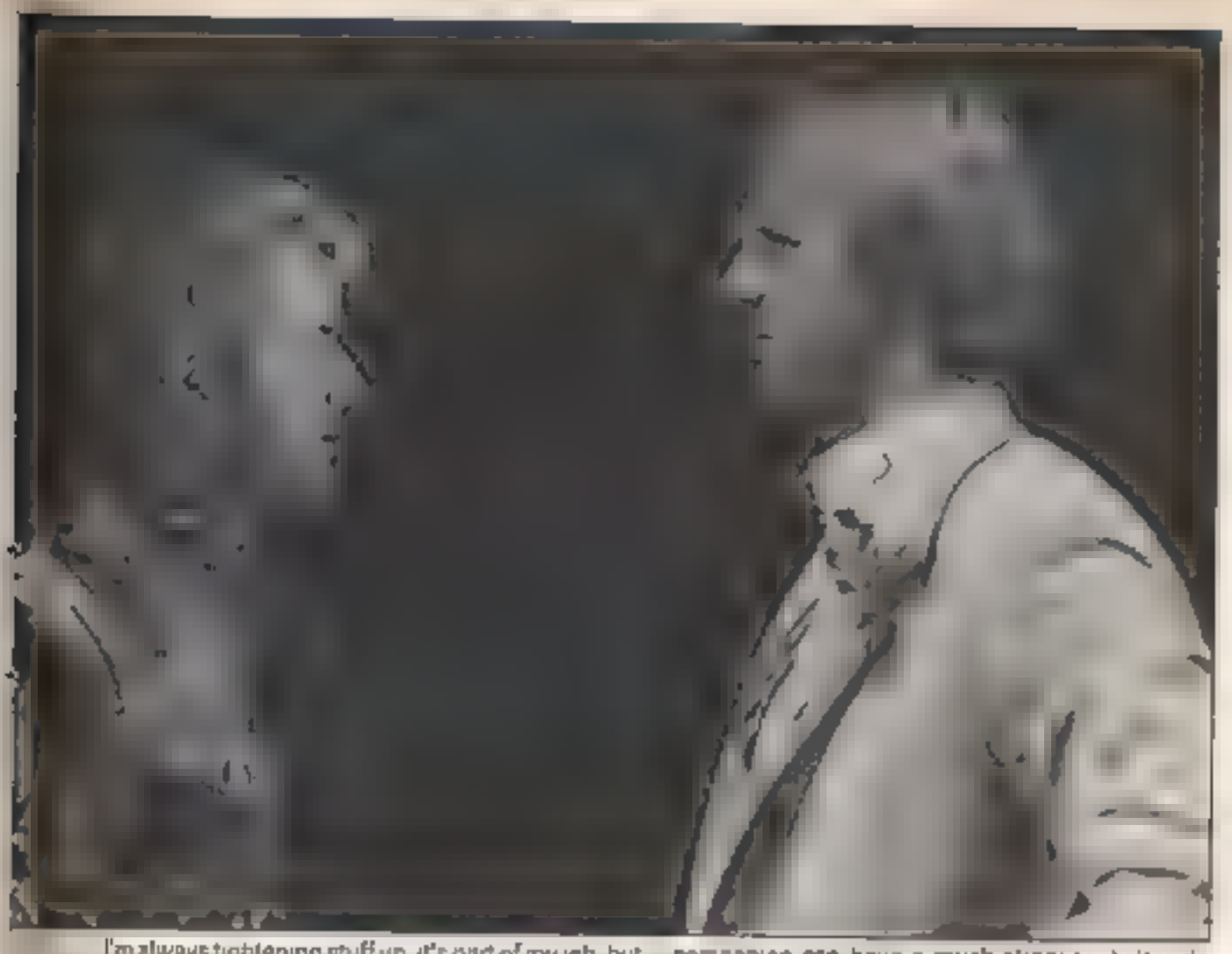
With Peri, John decided we should have an American girl to break away from the stereotype of the English girls. We talked about her background and what she should be like and as with Turlough wrote an audition piece. Nicola had to be made to [illegible] and [illegible] to be herself. Since then we've had to shape around her. Peri's quite a strong – she doesn't like to be pushed around, but at the same time she's a gentler character than Tegan.

Eric says that the process of developing initial characters heavily involves the response of the actor to the part. "When you get to know the actors you tend to try to exploit, in the nicest possible way, their own particular traits. You watch them very carefully at rehearsals, at the producer's run and in the studio to see what they do best and do well. You use that because there's a tendency to choose an actor without quite knowing where you're taking him – this is certainly true of the Doctor. We knew we wanted Colin to be more eccentric but it wasn't a black and white character breakdown – it was a progression of ideas."

I pointed out that the personal rapport between actors often showed through and Eric agreed. "They get on fairly well with each other but that's important wherever you are. For example Peter Davison got on very well with Sarah Sutton – they were great mates. It was nice because Sarah was so much younger than Peter and so at times there was an almost fatherly protectiveness shown towards her."

What happened about changing lines? Was it Eric's responsibility or was it a joint effort and how often does it occur? "Well, you don't sit in your office like some demon king saying you can't do this or that to writers and directors who'll often make minor changes to a script. On the other hand, I am obliged as script editor to safeguard the rights of our writers – it's in the agreement that we have with the Writers' Guild. I'm sounding a bit pompous but it's true. Also I'm an independent person inasmuch as I'm outside the production – like the producer – in a way – I'm not at rehearsals all the time. Changes will come out of enthusiasm as much as anything else – I'm always very strict about any changes which affect the plot because when it's all cut together and it doesn't make sense – and it's a script-ual problem – I'm the one that's going to be hounded down the corridors as to why I agreed cuts that ended up ruining a story."

Top left: *Two Cybermen from Earthshock*. Left: *Sharak Jak from* The Twin Dilemma. Above: *The Android from* The Visitation. Top right: *Stien and the Doctor from* Resurrection of the Daleks. Right: *Briggs from Earthshock*.



I'm always tightening stuff up, it's part of my job, but we agree a script and commission a director to interpret that script, not to rewrite it. In the same way the actors are booked to appear in, not rearrange, a story. If someone comes up with a brilliant line, however if it's funny or clever then you're obviously not going to refuse it. Lines will get dropped because action takes over or because an actor needs only an expression to convey something to the audience."

One regular phrase that emerged under Eric is the Fifth Doctor's continual reassuring of Tegan, "Brave heart". How had this evolved? "It came out of *Earthshock* but it wasn't a scripted line. There's a fight sequence at the end of episode one when the Doctor, Tegan, Nyssa and company all crawl behind some rocks for cover. Peter then made this spontaneous remark, 'Brave heart, Tegan'. It's funny that it worked – it's certainly a line I would never have given a character to say in *Doctor Who*. Peter though said it in such a way and made it seem so right that I felt it would be nice to carry it on. It became part of the Fifth Doctor's rather old fashioned response to both the situation and to Tegan."

After the comical swing of the later Tom Baker seasons, Peter Davison's era witnessed a toning down of the show's humour. "With Colin Baker's demise the humour looks like coming back. There's always a danger of being pompous. Anyone or anything that takes itself too seriously can become pompous. We have now decided to go back to having more fun in both the characterisation of the Doctor and the general situations he's in. I think there's room for more humour but I steer it clear of being nasty. We just want to relax it a bit now – in some senses without losing the style of the Doctors. The Sixth Doctor will be very different from the Fifth."

The Sixth Doctor will have only one companion at the moment in view. Is Tegan's TARDIS departure why the sudden reversion? "From my point of view both as script editor and writer you can do much more with just one companion. The Doctor and his companion can have a much stronger, better defined relationship and they can relate to each other in a more positive way. When you've got more than one companion you're farming out lines that could be said by one person. Also, if you've got so many people in a confined space, like the TARDIS, it's difficult to give them a lot of positive action. That became very apparent with three companions – and it's also a problem dealing with so many sub-plots. Thus the return to the old idea."

Asked if Eric himself attended recordings in order to supervise the scripts in studio. "Theoretically yes – I go to keep an eye on the words, but realistically I feel if you're changing things in valuable and limited recording time something must have gone terribly wrong. By that stage it's very very late in the day – the cast have already rehearsed for ten days, the director will have been working on it for eight weeks and if it's falling to pieces in the studio it's a pretty

critical situation. This has never happened, thank goodness, though I'm always on hand for checking and advice."

Being script editor on *The Five Doctors* must have been a formidable undertaking. What had been the special problems Eric had to deal with? "The main problem was that there were five leading men plus companions and so it was a matter of giving them all something to do that contributed to the story, advanced the plot and so on. The other thing was that we didn't want to bring them together too soon because we wanted the fun, enjoyment and nostalgia of them doing their own bit with their old companions. This proved difficult simply through sheer numbers – there were so many characters that we had to have five strands leading to a final conclusion. Tom, of course, dropped out which necessitated a rapid rewrite but overall Terrance rose to the occasion admirably. We'd had a long meeting one afternoon with John and out of that came a lot of what became *The Five Doctors*. Meetings with writers are brainstorming sessions – you set each other's ideas off and that's why I think it's wicked at the end of the day to start saying who did what. It's too collaborative."

Since **Doctor Who Magazine** last talked to Eric he wondered if the fans' unsolicited contributions had fallen off at all. "I'm pleased to say I no longer have to do any of the paperwork involved with the fan input. That's all dealt with in the general office. I do gather that it's growing rather than decreasing but we've still not found another Andrew Smith. I said the last time I was interviewed – and I'd like to restress the point which is important – if you want to write for us you must want to be a writer. The urge, the desire to commit yourself to paper, must be there. You will write for television, radio, theatre, even novels – everything. But if you just want to write for *Doctor Who*, forget it. It's a difficult show to write for – it's a whole concept and I think its difficulties are underestimated. Also it's twice as long as any other show – 90 minutes – but because it goes out in two episodes people see it as an everyday case. It's not child's play by any stretch of the imagination."

How did the formation of the twenty-first season come about? "Mark decided to leave and Janet Fielding who had been with us nearly three years, was reaching her end so they had to be written out. Then on top of this Peter decided he wanted to go as well and with so many of the cast leaving we needed a new companion and a new Doctor. Rather than hold the new Doctor over a year we opted to have the Davison Doctor regenerate in the penultimate story. The other aspect of the season were the monsters after the previous season which didn't feature any monsters at all although had the Dalek story not been postponed – would have done – we made a deliberate decision to bring them back."

The season opened with Johnny Byrne's *Warriors of the Deep*. "I liked the basic story, the concept behind it and was pleased to use the Sea Devils and Silurians again. Unfortunately we had lighting problems – it was all too bright so some of the underwater atmosphere was lost. Eric Pringle's *Awakening* like the season's 'two-parter' story although I had originally seen the 45th day as a four-parter story. We had expected the two-parter slot however and in a compressed form the story became far more exciting. It was more concentrated."

Former script editor Christopher H. Bidmead then returned to the fold with his *Frontios* and "I was an ▶

interesting idea. Chris is – and I mean this in the kindest possible way – a very idiosyncratic writer. His characters are always rather quirky and peculiar inasmuch as we're all peculiar, along with all the failings and pomposity that we all have to varying degrees. Chris is brilliant at creating this, and he also has great skill at creating alien environments. In *Frontios* he created for us another sort of culture that the audience could relate to – which is a very difficult achievement. You can't mention how they cultivate food, whether they have hot or cold water or whether the lavatories work – or even if they go to the lavatory. All the same it has got to be in the back of your mind, and there has to be a lot of thinking through to get this believability. I did feel a little annoyed with Chris – who should after all appreciate my point of view – because *Frontios* boasted this huge ship with its vast chambers that he knew we couldn't do to his original requirements. He was, however, very receptive, and over the course of that story we had some wonderfully creative disagreements.

Finally after its postponement Eric's own contribution to the season reached our screens as the massively popular *Resurrection of the Daleks*. Eric was pleased but not surprised that it had won this year's season poll as best story. "I don't mean that to sound in the least big-headed. I'm very pleased. That said, it's voting for nostalgia, don't you think? My personal favourite story was *The Caves of Androzani* – one of those stories where everything came together."

Had Eric had to change much from his twentieth season original? "There was no re-writing apart from Tegan's farewell, given that I did spend some time tidying it up. In that sense the delay was useful. I had had a lot given to me – John had asked me to write a Dalek story and they have a massive history – the pepperpots. It forced me to write something I felt too similar in style to *Earthshock*."

The continuity was obviously a restriction, as Eric went on to explain. "It can be an amazing limitation at times. There's lack of continuity over the years anyway – we're talking about 21 years of different writers, producers and script editors. The Daleks go back to story two and there've been all sorts of inconsistencies. You try to bear consistency in mind but it gets very confusing and hems you in. I think and as the author I can say this – the story suffered because of that. I watched most of the Dalek stuff that still exists – and for those who are interested it's over twenty-four hours, an awful lot of material. There are compensations, I hasten to add – one has to be objective. It's nice to have written a story about a creation that back in the Sixties helped found the show's popularity. It was interesting for that."

Had Davros been difficult to write for – as far as development went he must be limited? "As a character he's slightly over the top. He spends a lot of time ranting rather like his creations. You do try and underplay this tendency. The first story Davros appeared in, *Genesis of the Daleks*, is my personal favourite of all the Dalek stories. In that he is extremely interesting – the story itself was good and excellently directed. In *Resurrection* I found there was really too much to put in for four episodes. I could have done with another episode perhaps – my fault as I chose the length, but as it turned out the plot swamped it.

Nevertheless it was a story that definitely succeeded, maybe in part due to the wonderful villain

Lytton, mention of whom caused Eric to become very animated. "The idea of men who are professional soldiers and kill for a living is an aspect of human personality that's fascinated me for a very long time. I would have created Lytton anyway – and perhaps developed him even more if I hadn't had to write up to the Daleks. Other stuff I've written outside *Doctor Who* has included writing about Lytton in many different forms. I want to understand what motivates him – he was another version of this same character I've always been interested in and whose depth really eludes *Doctor Who*. Maurice plays this tough steely-eyed killer very well – though I should add that in real life he's nothing like that – he's a charming and engaging man."

Had Eric's fascination with Lytton been the reason for his surviving *Resurrection of the Daleks* and for his rapid return in *Attack of the Cybermen*? "I left Lytton alive to continue the element of fallibility. The Davison Doctor didn't always win – and that's a concept I liked very much. So though he had won and been censured by Tegan's departure he still hadn't won because Lytton and his two henchmen remained out there. After *Resurrection* I spoke to John and suggested we use Lytton again in the first story of the new season to mop up any doubts about him and make use of his strong character once more."

Another popular and well-drawn character was Stein, the Dalek agent. How had he grown in Eric's mind? "The intention was to make him slightly comic, not only to counteract the dark atmosphere of the story but also to deceive the audience from knowing what he was really about. In another way Stein was me. If I was a soldier I'd be the bumbling idiot and to be truthful I saw myself in Stein's shoes all the time. I would always be tripping over my gun and getting in the way, though I cheated slightly because underneath he was really as professional as Lytton in his way – yet he had no choice. The skills were there beneath the surface. There's a marvellous film called *A Long Day's Dying*, written by Charles Wood, about a group of commandoes trapped behind enemy lines. It beautifully shows the brotherhood feeling of soldiers – you almost get voice-overs of them talking inside their heads to each other. Of course they're not really, but such is their instinctiveness and rapport with each other that they can anticipate. It's that quality I was after."

I noticed, too, the ethnic mix in the crew of the prison ship. Had this been deliberate? "Yes. You will have noticed from last season, *Warriors of the Deep* onwards, we have this multi-racial united Earth. It's not a new idea but an international crew gives a better mix – and in *Resurrection* the prison ship's crew reflected the continuation of this theme."

Resurrection of the Daleks saw Tegan Jovanka finally leave the TARDIS to return to her own life. Had the abrupt nature of her departure always been Eric's intention? "Absolutely. As soon as John said Tegan will go in story four I felt it's not going to be the fond farewells, it can't be. It's got to be 'Oh my God. This is it, I've had enough.' She always was impulsive – in *Earthshock* she says of herself that she's just a mouth on legs. That was meant to raise a smile but also to contain the truth. She did sometimes talk or act without thinking. She cared, she felt about things, and finally it had to get to her."

Did Eric think it left too many questions unanswered as Tegan stumbled off without money, passport, proof of identity – anything? Didn't he wonder what happened to her? "I didn't take it very much further, but I saw her walking, slightly bemused, back across Tower Bridge looking around

Top: *Stick 'em up, Davros!* The Doctor holds a gun on the evil creator of the Daleks in Resurrection. Above: *The Doctor and Nyssa (Sarah Sutton) with Michael Robbins as a Seventeenth Century highwayman in* The Visitation

her way back, picking up with friends and so on. can see her doing something in London what, I'm not quite sure, but m convinced it's something mpulsive and nteresting!"

Overal, had *Resurrection of the Daleks* appeared on screen as Eric had originally visualised it? "I did think Matthew did a superb job. I think the cast were on the whole good and Maurice particularly so It was close to what expected. Working on the show you have a strong idea of what you re going to finish up with, so I knew what not to expect I don't write parts for actors, think in terms of characters." Eric is doubtful whether he will be novelising the story at present. "I just don't know. Terry Nation couldn't have been more helpfu over the television story but the book will go through other channels and at this stage nothing has been agreed upon

Peter Grimwade s *Planet of Fire* followed on from the Dalek story and Eric says he admires Peter for his inclusion of al the diverse elements of the story into one complete whole. "He was commissioned to write the story with a very heavy brief given to him first. He had to write out Turlough, introduce Per we wanted him to use the Master as villain and John wanted to use the Lanzarote location. For this we had long discussions on where we were going and where we thought we should go with the story One thing we definitely aimed for was to tie up the loose ends of where Turlough had come from and where he was going Peter had, of course. written Tu lough's first story and it was fitting that he should write him out – albeit by a happy accident

The production team scored another big hit with the final Peter Davison story, *The Caves of Androza ni*. I asked Eric how the regeneration idea had come about. "Again it emerged from general discussion Originally *The Caves of Androzani* was mainly about the two gun-running elements of the plot but as we went on the use of spectrox toxaemia to cause the regeneration seemed a good idea, and so it was used. think Bob s story was excellent – get along with him as a person tremendously well, his writing is so good and we have a lot in common

The Caves of Androzani exhibited a lot more violence than usual was this deliberate? "Up to a point We decided that we could go a bit further than we had been going and I was very much in favour of this because felt that perhaps we had got a little bland certainly in the previous season. But then don't think *Androzani* was any more violent than many of the other shows we've done. Occasionally in the studio something will look a lot more violent on camera than was intended – it doesn't happen often but maybe *Androzani* is an example

Had Eric enjoyed working with any particular story or writer, and had the job become any easier overall? "It's not become any easier but you do learn a great deal. This sort of question is worth putting to Robert Holmes and Terrance Dicks who've both done the job as well. Bob would be the first to admit that writing *Doctor Who* should be and is enormous fun but is also exceedingly difficult

"Personally, I've loved all Christopher Bailey's stuff – especially *Snakedance* which is superb. think he has enormous potential and he is again very

Top. **The Five Doctors**, *with Jon Pertwee at the wheel of Bessie.* Below *Rodney Bewes as Stien from* Resurrection of the Daleks

agreeable to work with Chris Bidmead I like a lot similarly Bob Holmes. Their work has been if you like, my favourite

For the first time ever, the twenty-second season of the show will be broadcast as 13 45-minute segments. I asked Eric to explain this move. "*Resurrection* was in a sense a test run, although it was written as four-parter think that the second half of the show suffered slightly by going out as one slab there was a great deal of action in episode four and t would have worked more effectively I think, had it been a separate episode. The problems that exist with 45 minutes are basically that you cannot as readily have a fast action show. For example. *Earthshock* was repeated as a two-parter compila tion and didn't think it worked as wel that way. It's a bit like saying a bicycle won't go as fast as an Aston Martin – a bicycle was never designed to go that fast It's a different sort of product. I think that going to 45 minutes will slightly change the nature of the show and it wi certainly change the feel of each episode. hope the change will be for the better That's why we re looking more than ever for experienced wri ters who can handle the length and why new writers will probably be fewer For instance, Philip Martin who's writing the second story, *Vengeance on Varos*, is experienced – he worked on the series *Gangsters* and his script for us is very quick and witty Overal don't think the show will suffer

I pointed out that if removed slightly the burden on writers having to include unnatural cliffhangers which interrupt the plot, Christopher Bailey's work being a good example "Dear old Chris doesn't understand to this day the point of a cliffhanger His idea of a cliff is something you look out to sea from and to him a hanger is what you hang your jacket on at night. In spite of that I would never hear a bad word against him

Turning to the twenty-second season asked Eric how work was progressing. "We're now fully com missioned. We've already started recording so the great wheel is beginning to turn again. I think the way the scripts look at the moment that the first three stories are excellent. *Attack of the Cybermen* is very much a *Doctor Who* traditional with all the goodies you'd expect and a lot of the good old fashioned kids-behind-the-sofa idea It's also origi nal, an excellent opener a great grab to start off the season. The second story *Vengeance on Varos*, is in a quiet and quirky way excellent too, although very different from *Attack*. It will help achieve the mix we re always after It s clever enormous fun and I'm extremely pleased with it. *The Two Doctors* is absolutely smashing although very different from *The Caves of Androzani*. It's very funny as well as having the draw of its cast. Beyond that we haven't confirmed

Hadn't *The Two Doctors* originally involved filming in America? Now that the location had changed to Spain had there been a rewrite? "Yes, some. basically to re-locate it from an English-speaking country to a Spanish-speaking country We have to be flexible about rewrites. If your leading man should drop dead you have to have a rapid rewrite which would be terrible for us but of course even more terrible for the leading man!

My final question to Eric Seward was how long was he planning to stay in "the hot seat"? "I'm on contract and it's renewable every nine months – why I don't know, it's a BBC quirk! My current contract expires at the end of July and ve been asked to stay on." ■

ON TARGET

When Target obtained the rights to the first three *Doctor Who* books by David Whitaker and Bill Strutton they soon realised they had a potential winner on their hands. Ever eager like most publishers to get a good idea and keep going they commissioned the BBC artists to the *Doctor Who* production office in particular. Did anyone fancy penning a few new books? Terrance Dicks seeing the opportunity to flex his armchair typewriter leapt at the chance and brought in Malcolm Hulke and between them they wrote *The Auton Invasion* and *The Cave Monsters* hit the shops. Nothing stopped Terrance had assembled a little team of writers himself Mac Baily Eels Gerry Davis and finally Brian Hayles a team working in love and peanuts and simply eager to help promote the show.

First off Brian Hayles opted to do *The Curse of Peladon* as Per Wee was his favourite Doctor and Troop his favourite Doctor and Troop his favourite

The Warlord came to a crisp halt directly before the Doctor. Then with a swift, imperious gesture the first struck his own left shoulder with his clenched fist and offered his open gauntleted hand in greeting to the Doctor.

"Chairman Delegate from Earth greetings," said the Warlord with chilling formality.

Delegate ziyr sub-delegate Ssorg.

The Doctor managed to acknowledge the greeting with suitable dignity. The other aliens now approached and edged closer to the Doctor and tried not to shudder at the bizarre parade of alien forms before him. The massive and threatening Martians, her surprising ice-baked like an operatic octopus, the lost track country, the ice-aces, and, nearly at evening goldfish bow with a nasty looking creepy-crawly swimming about inside it was all too much.

Delegate Alpha Centauri piped the steaming hexapod. Warlord's princes excitedly. The Galactic Commission is much in need of your experience and judgement.

"Delegate Arcturus," clipped out the mechanical voice of the floating neuroplasm. "You are late."

---

favourite script. As with the books by the rest of this team Hayles chose to flesh the story out but instead of adding scenes willy-nilly and lots of descriptions he fleshed out his characters and the history and possible future of Peladon thus making the actions of characters like Hepesh Grun and of course King Peradon himself who devoid of peroxide blond hair with a silly pink stripe and sporting a lisp inherited it seems. Jy's daughter Thalira in *Monster of Peladon* comes across as much wiser much han or television ... is easier here to understand why Jo initially found him so attractive and perhaps more importantly why the King is instinctively fond of her ... looking as she does like a reincarnation of his Earth mother. Equally touches such as that in the book ha really make a warm while read and also proves that Brian Hayles was really determined to develop the culture and saga of Peladon the Pels and their heritage the reason why certain people are against the galactic Federation and equally why some are fanatically o... The ice Warriors here come up a lot better than they did in the televised version, most notably Ssorg who really does seem as if he's from the same caste as Varga in *The Ice Warriors* and not a hybrid rate hug izyr is much more Lord-like than Sleer in *The Seeds of Death* a great deal more regal and exciting Izyr does a great deal of talking rather than killing and perhaps his sway he comes across as

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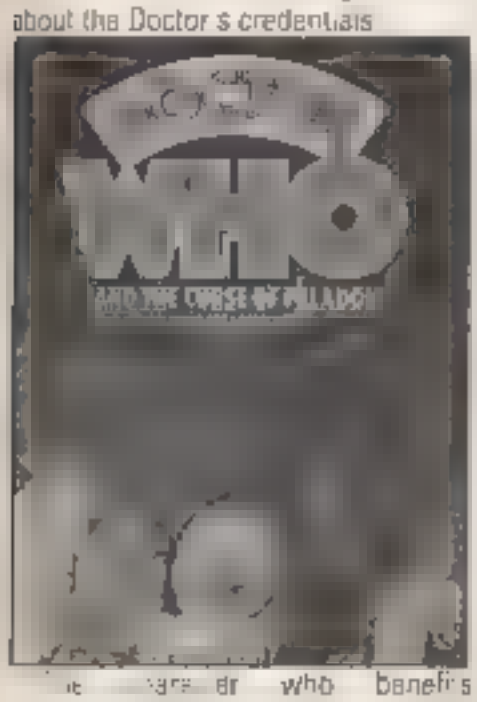
the most interesting character in the book his scheming and intelligence is certainly well drawn and you do get the impression that whilst trusting and liking the Doctor as a person, he still doesn't shake off the feeling of doubt about the Doctor's credentials



The character who benefits tremendously on the printed page is the hermaphrodite hexapod, Alpha Centuri his changes of colour as well as mood (ie. from just very frightened to downright terrified) are beautifully described. *The Curse of Peladon* is one of the best books in the whole Target range

Early '76 saw the emergence of Brian Hayles second, but sadly last, novel for *Doctor Who*, again starring the Martians but in their introductory tale, *The Ice Warriors* which introduced viewers to the creations back in '67

The story translates well to the page although here the emphasis is more on action than prose – whilst Varga is characterised superbly his warriors

The Wild-eyed Security Commander spun to face the intruders, gun in hand. His eyes widened at the sight of Varga and his three warriors. It was the last thing he ever saw. Almost instantaneously, Varga's men reacted to the sight of Walters' weapon with a concentrated burst of fire. The burly man fell, his face horribly contorted with pain.

"So much for trust," hissed the warlord.

"That wasn't planned!" protested Client. "He wasn't going to harm you. It was the computer that he wanted to smash!"

"I do not need your explanations. Our truce is at an end," responded Varga, striding into the control complex.

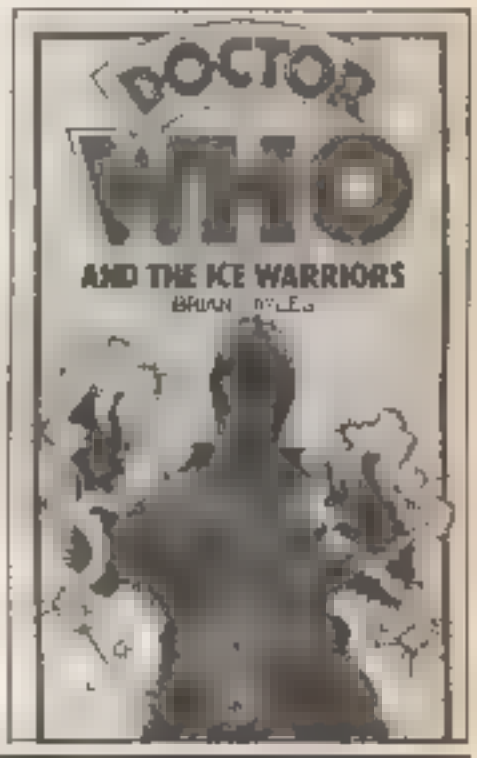
are just that extras in the background to do the killing and little else. On the side of humanity though Leader Client and Jan Garrett are superbly developed especially the latter's inability to divide her loyalties between Client and the ragamuffin scientist Penley

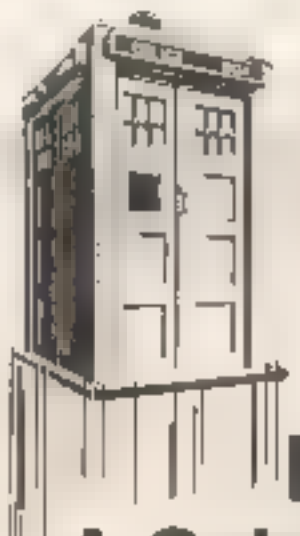
Penley himself is like a younger Doctor full of ideology but without the Time Lord's experience. The book takes a very pro-Penley slant (thus an anti-Client/computer slant) which is where the irony lies as it is eventually the computer that solves the problems after 140-odd pages of anti-technology writings

The Ice Warriors is a superb book for characters though even the computer – for some reason called ECCO here – seems to get a character and one feels quite sorry when it has its nervous breakdown

The one other book of a Brian Hayles story is by Terrance Dicks, the *Curse of Peladon* script in *Target Book* [illegible] poor Hayles had gone [illegible] while his homage [illegible] with Seeds [illegible] Doctor [illegible] Cybermen 1978 prevented that

With Gerry Davis currently [illegible] up the apparently "commercial" *The Celestial Toymaker* for Target – due to be printed late next year – and Terrance Dicks having shown an interest in the other Ice Warrior story that only leaves *The Smugglers* to go. They might not all contain that flair and style of *Curse of Peladon* or *The Ice Warriors* but nevertheless the stories alone will always contain that essence of expertise that epitomised the writings of the late, great Brian Hayles ■





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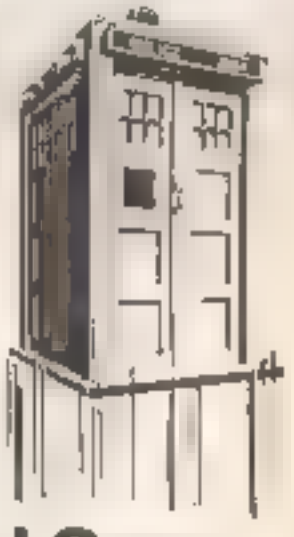

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VAROS

VENGEANCE ON

Varos. The name of the planet means little to Peri, but seems to stir unpleasant memories for the Doctor who is consequently less than keen to land. Unfortunately events have soon taken over actions and, like it or not, there is little alternative. Varos has something the Doctor, or more accurately the TARDIS, cannot do without and it is this that the wary travellers set out to find.

Having arrived on the planet, however, the problems inside the ship quickly pale into insignificance when compared to the frightening scenario outside very quickly Peri learns the reason for Varos' unsavoury reputation and as the place begins to unleash the first of its horrors the fact that this world is in the supposedly advanced developmental stage of the latter half of the 23rd century proves to count for little indeed. The whole civilisation is a nightmare of organised cruelty, institutional violence and callous bureaucracy supported by mistrust, corruption and malice as well as the machinations of a visiting alien delegate.

Writer for this, the second story of next season, is the versatile and experienced Philip Martin. The script he has produced for *Doctor Who* is a winner from page one, although as Eric Saward points out stylistically very different from the rest of the upcoming season's stories. Featuring some potentially very disturbing elements, Martin has come up with a story reminiscent of a combination of Orwell's *1984*, Nigel Kneale's *The Year of The Sex Olympics* and our own *Death to the Daleks*. *Vengeance On Varos* brings satire of *The Sontmakers* sort back to the programme with a bang balancing its wry observations on the developments of today's society with more than a few smiles. The humour of the story is very much to the foreground though it veers more towards wit than to slapstick. Look [illegible] one of the best and most memorable characters the series has boasted.

Feature by Richard Marson

Of course not everything turns out to be so grim on Varos, and the story has its goodies as well as baddies, so that with the Doctor's arrival the struggle against the established order intensifies. It does not, however, turn out to be an easy or clear fight. Without a doubt this gem of a two-parter is going to be extremely exciting when it reaches your screens sometime around the end of January. Already with a reputation for the pacy quality of his productions, director Ron Jones has masterminded his new story with still more suspense and tension. This meant some especially intense work over the six days this story had in studio, there being no location work as with *Frontios*). Ron divides his time between directing from the floor and directing from the gallery and in a future issue of this magazine he will shortly be interviewed about all his *Doctor Who*'s to date.

Varos star Martin Jarvis (left) as he appeared in Invasion of the Dinosaurs

Part of the flavour of Ron Jones' episodes is his use of lighting, an under used area in television.

One of the most important areas of any series is the acting, something which, if on form can hide the worst sets, and which is so important in sustaining the fantasy of *Doctor Who*. *Vengeance On Varos* had a cast, who, apart from being highly impressive, seemed absolutely devoted to each other. At the head of the team Colin Baker and Nicola Bryant deserve especial praise for their professionalism. During one recording a take was accomplished particularly well. The production manager turned to the actors and said "Well done" to which Colin Baker and Martin Jarvis both said teasingly, "Don't sound so surprised, will you?" Colin adding, "Sorry Ron. We do it again and try to be worse this time."

Martin Jarvis' third role in the series is also his best, his part as the Governor giving him the opportunity to do some subtle, sardonic acting. Other cast members include Jason Connery playing the heroic Jondar with a lot of spirit and a lot of energy too.

Sheila Reid as Etta and Stephen Yardley as Arak form a smashing double act and act as a major contribution to the show's satire element. They had to record all their scenes over just a few hours on the last recording day but their energy and enthusiasm never once flagged. Other prominent cast members who were just as dedicated to the show included Nicholas Chagrin as Quillam, Geraldine Alexander as Areta and Forbes Collins as the Chief. Above all, acting awards should go to Nabil Shaban, who plays the repellent alien delegate, Sil.

Make-up designer is once again Dorka Nieradzik whose previous *Doctor Who* credits include *Logopolis* and *Four To Doomsday*. On the costumes side, Anne Hardinge has produced some highly impressive designs and the visual style of the show perfectly to the demands of the script. Philip Martin has obviously thought his society through with great care and will no doubt be pleased to see that Ron Jones has done such a faithful and dynamic job of turning his words into dramatic images. Incidental music will be composed for this story by Jonathan Gibbs, responsible last season for the excellent score of *Warriors of the Deep*, and before that *The King's Demons*.

Gareth Milne was once again on hand to provide stunt assistance and choreographing for a superb fight scene. Helping out with this scene was another stuntman Roy Alon. The complicated nature of the scene to be taped required a lot of patience and skill with the final emphasis being on perfect timing.

Vengeance on Varos starts as it means to go on – in fine *Doctor Who* tradition with good characters, fast-paced action, appropriate production and a particularly strong central plot. Perhaps its greatest success will be its clever expansion of all the most popular elements in the programme to create a polished, highly entertaining and dramatic two episodes. Ron Jones can justifiably be proud of his work. ■

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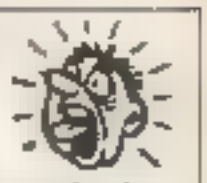

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Continued from page 10

A SEARING WHITE BALL OF FIRE HAD ENGULFED THE ALCHEMIST'S CRAFT. WAS THIS A CONJURER'S EXIT? OR WAS VOYAGER POSSESSED OF SUCH DEVASTATING POWER?

ESPECIALLY FOR THE DOCTOR. UP TO HIS NECK IN SOMETHING THAT LOOKED AND FELT LIKE **WATER.**

BUT WAS IN FACT SOLID **SPACE**

OH NO

THERE WAS NO WAY OF KNOWING

DOCTOR **DOCTOR!**

ANY MAGICK HIMSELF? FOR EONS TIME HAD HUNTED THE DREAMS OF MEN, SOWING SEEDS OF RESTLESSNESS IN THEIR HEARTS

PERHAPS HE HAD SAILED THROUGH THE DREAMS OF RASALOM COUNTLESS AEONS AGO. OR PERHAPS NOT. RASALOM WAS A CHILD OF TIME.

BUT IN THE FEARE HAUNTED DREAM OF **THIS** TIME, LORD VOYAGER WAS EITHER A GHOST OR A **GOD!**

TO VOYAGE THROUGH DAYLIGHT AND DARKNESS GUIDED ONLY BY THE STARS

VOYAGER A LORD OF **LIFE.**

GAZE UPON THE VOID TIME LORD... THE UNIVERSE ENDS HERE!

IT CANNOT END HERE THE UNIVERSE HAS NO END!

LOGIC TELLS YOU THE WORLD IS ROUND.

BUT LOGIC IS A NEW TOY

TO THE VERY EDGE THEY WENT TO THE EDGE AND BEYOND

I CAN'T END HERE! IT CAN'T!

DOCTOR DOCTOR! GET AWAY FROM THE EDGE! GET AWAY

WHAT ?

WHO'S THERE IS
IT LIKE A STORM
BREWING

WELL HAVE TO
GET BACK TO THE
TARDIS BEFORE ROCKS
WILL BE HURLED
IN NO TIME

THE
LIGHTHOUSE GONE
AND ASTROLABIUS
WITH IT

REMEMBER MY
WITH YOU ALWAYS

UNLESS
YOU'RE LEAN
MINE!

CHARTS

BUT ASTROLABIUS
WAS BANISHED AT
THE
WAS NOT ONE OF

POLICE BOX

I WAS ME WHO STOLE YOUR CHARTS SO D NOW HE MAY BE DEAD

RETURN THEM TO ME OR YOU MAY FIND YOUR UNIVERSE HAS COME TO AN END

RETURN THEM TO ME

AS FAR AWAY FROM HERE AS POSSIBLE

GOSH I'LL BE GLAD TO LEAVE THIS PLACE BUT WHERE SHALL WE GO NOW?

VWORP!

AND REMEMBER THERE IS NO ESCAPE

THE END

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FEATURE

To round out this month's issue, we chronicle the contributions of the late Brian Hayles to the history of everyone's favourite television

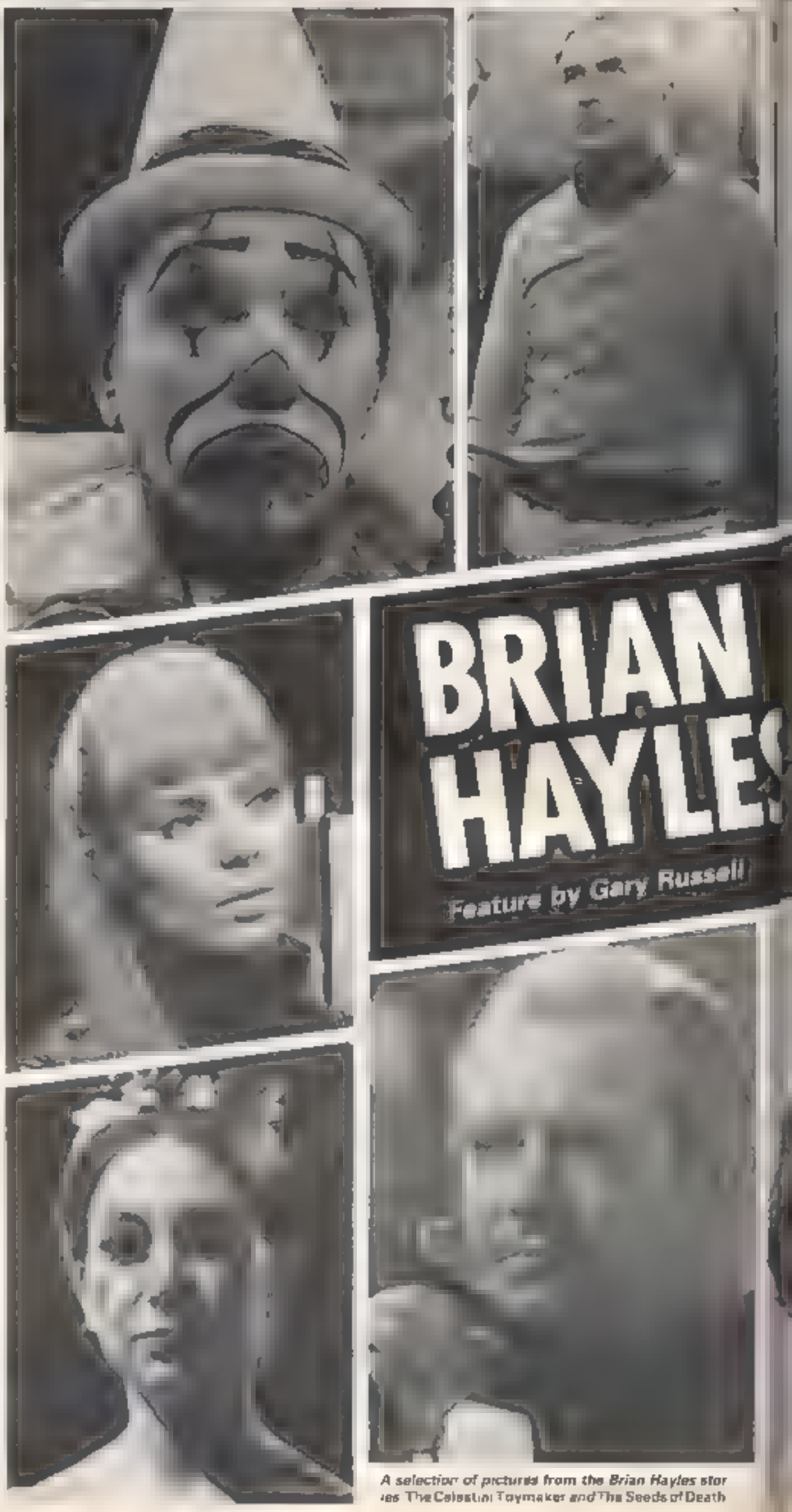
Born on March 7th 1930, writer Brian Hayles originally intended to make a career in art, training as a sculptor and later teaching art in Canada. He eventually returned to teach in Birmingham but soon gave it all up, for economic reasons. Before too long he took up writing and his work was as far-ranging as *The Archers* to *Doomwatch*, from children's shows like *The Moon Stallion* to the more adult approach of *The Regiment*. He contributed a total of six stories to the *Doctor Who* series and two book adaptations, both from his own works. His first script was the fondly-remembered *The Celestial Toymaker* story, the first of the "surrealistic" stories in the show's history – others including the similar *The Mind Robber* as well as titles like *Warriors' Gate* and *Kinda*, proving that there was room within the programme's format for such experimental tales that weren't straight science fiction or, as was the norm in the early days, pure history.

The Celestial Toymaker was in many ways a rather humorous story, but with some very menacing overtones. While the Doctor, by turns invisible and later mute, played the deadly trilogic game, Steven and Dodo were up against a series of comedic characters from every young child's playroom, walking playing cards, toy robots, dancing dolls and most famously, the Billy Bunter-type schoolboy Cyril, who lead the two companions through a fatally booby-trapped game of hopscotch. *Both of you, be very careful. This place has hidden menace. Nothing is safe for fun!* the Doctor warns them just before the Toymaker splits them up. And just to emphasize the hopelessness of the situations, when Dodo asks why they cannot just get back into the Doctor's TARDIS and go, the Toymaker evidently enjoying their discomfort tells her that they can and calmly indicates a whole cluster of identical police boxes, telling her to take her pick.

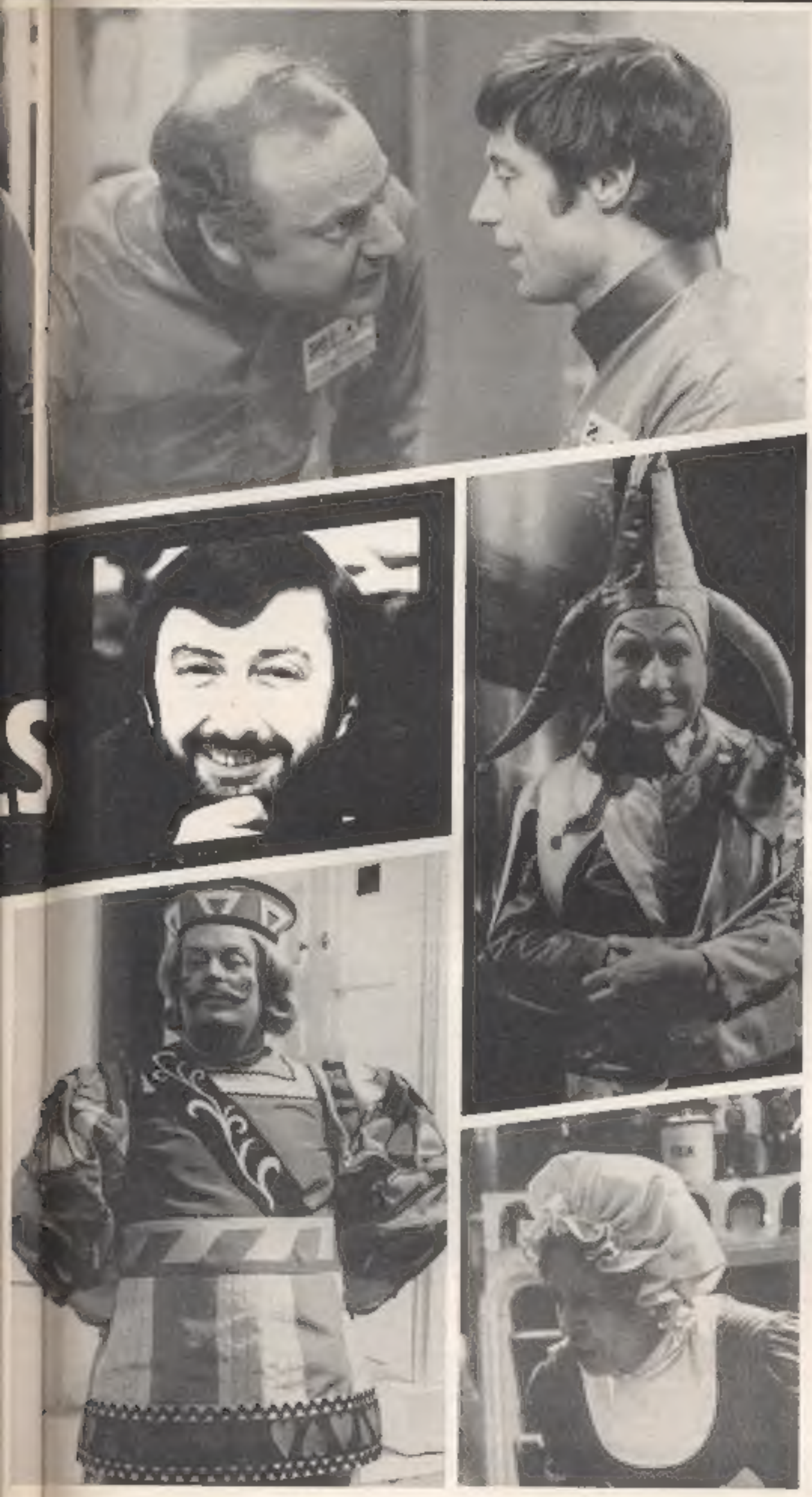
THE CELESTIAL TOYMAKER

The Celestial Toymaker is one of those stories riddled with arguments as to who wrote what in it, although credited with the authorship, both Gerry Davis and Donald Tosh contest Hayles' credit, claiming to have written substantial parts themselves. Doubtless this was the case, it being quite common practice to scripts both then and now, but the Brian Hayles hallmarks do show through the imaginative setting, the humorous rapport especially between the two humans and Cyril, and the nature of the complex games themselves.

Brian Hayles always showed his interest in magic and fantasy in his writings with scripts for *The Moon Stallion* and films like *Arabian Adventure* and there is little doubting that the Toymaker himself is as near to a magician as one is ever likely to see in a *Doctor Who* story. As with most of his scripts, Hayles managed always to make the Toymaker not quite the all-out villain he ought to be and as if to emphasise the point took great pains not to kill him off at the end. The Doctor explains that whilst, on losing the games, the Toymaker's fantastic domain would be destroyed, he is immortal and will simply create another



A selection of pictures from the Brian Hayles stories The Celestial Toymaker and The Seeds of Death



when the time is right. Perhaps one day the Doctor may come across his old adversary once more and be pitted against the murderous toys and tricks that the mandarin-like wizard can create. Certainly with the state of television technology today, especially at the BBC, one imagines that a great deal of colour and splendour could be used to re-create the world of magic.

Brian Hayles second *Doctor Who* script was markedly different, this time a historical tale set on the Cornish coast in the 17th century, allowing the first Doctor to be in his element as the civilised man in a world of barbarians. *The Smugglers* is one of the better of the historical stories because of its resemblance to the historical stories of Dennis Spooner or Donald Cotton, full of humour and wit – most emanating from the dialogue rather than the situation and most involving the Doctor himself, most notably when the pirates insist on calling him by the name "Sawbones". Whilst the story of *The Smugglers* is not exactly stirring stuff, like many other semi-serious historicals it is successful because of the variety of colourful and enjoyable characters. From the boisterous Squire to the sadistic Cherub, each was embued with a character so rich that you liked them whether they were baddies or not.

THE SMUGGLERS

The Smugglers actually started the fourth season of *Doctor Who* somewhat strangely, a peculiar story to open a series with, but it was in fact due to close the previous season (hence the recap from *The War Machines* at the start), and so ought to be looked on in that light. It was also the first story to feature new companions Ben and Polly in unfamiliar surroundings, both for them and the viewing public. *The Smugglers* is one of this writer's favourite Hartnell stories, akin in many ways to *The Myth Makers* for its tongue-in-cheek mood. Even the esteemed J. C. Trewin writing in *The Listener* liked it, saying *Far down South and three centuries ago, the smugglers of Doctor Who offer cunning in the crypt, and such appropriate advice as "Be not lilly-livered now! The Gold is not for weaklings!" That is the stuff.*

THE ICE WARRIORS

The Ice Warriors marked a change in direction for Brian Hayles both in writing style and story content. Fitting in nicely with producer Innes Lloyd's preference for monsters galore, this story set in the planet Earth's second major Ice Age showed the struggle by Varga, leader of a group of Martians trapped under a glacier, to free his comrades and determine whether Earth is conquerable or not. Obviously he decides it is, and goes about trying to enslave the place. *The Ice Warriors* has a lot going for it, not least of all the acting talents of Bernard Bresslaw as Varga the Ice Warrior, Peter Sallis as Penley, George Waring as Arden and, of course, Peter Barkworth as Leader Client. These fine actors enliven the production no end and with Hayles' strong script – interestingly enough for a Troughton story there is little evident humour – and the magnificent costumes for the Martians, it couldn't really fail. Rather than being a straightforward monster-invades-and-gets-killed story, *The Ice Warriors* goes a little deeper. It explores man's obsessive desire for knowledge – even in this world of the future, with people being virtually owned by compu-

ters, it is still Arden's curiosity that sparks off the whole shindig – and more importantly, man's inability to cope once he *has* the knowledge. Penley, a trained scientist must have spent years training to be clever, and yet he throws it all away – on ideological grounds. Storr, like many 1967 contemporaries (the hippy movement was finding its feet about then) was against everything man had invented, rejecting the technology he was so positive had created the trouble he was in. What Storr ignores is the fact that whilst his pig-headedness is accepted by Penley as a character trait, the Ice Warriors will not take him because he looks like a scavenger (many pubs and shops in the late Sixties refused to serve hippies because of the deliberately scruffy dress they possessed) and – as opposed to saying, "sorry mate, we don't like you, better luck elsewhere," they kill him without a second's hesitation.

Storr makes the mistake of assuming that the Ice Warriors' dislike of the scientists meant that they equally disliked the scientist's technology as he did. Varga needs to understand the technology to escape – and Storr's enthusiastic condemnation of such things seals his fate very quickly. Arden's curiosity is likewise rewarded with death at the hands of Varga and at the end it is the intervention of neither the Doctor nor anything human that saves the Base but the one thing Hayles appears to have been criticising all the time – technology.

THE SEEDS OF DEATH

If the Ice Warriors in their first story seem a little novel and bewildered – Brian Hayles clearly put some thought into their re-emergence a season later (and a couple of thousand years earlier) in *The Seeds of Death*. Here we were introduced to the Ice Lord caste, this one called Slaar and portrayed with superb evil by Alan Bennion – who later went on to play Lord Izlyr and Commander Azaxyr in the subsequent Ice Warrior/Peladon sagas. This time the Ice Warriors wanted to invade Earth by releasing a lethal fungus into Earth's atmosphere from within the seeds of the story's title. To do this they took over the T-Mat base on the moon and cut off world supplies of everything. This had a double advantage. Firstly it put Earth into chaos, T-Mat being the only method to transport materials around the globe, and secondly it brought a swarm of skilled humans to the moon to try to sort out the problem. Lord Slaar's mistake was in killing them off systematically. Here Brian Hayles concentrates on action more than ever before and characters of his usual depth are few and far between. Slaar is a typical alien and his Ice Warriors just slow-thinking heavies. The humans are rather predictable, although Louise Pajo as the enthusiastic and liberated Miss Kelly, and Terry Scully as Fewsham shine above criticism. The same could not be said of Ronald Leigh-Hunt as Radnor or Philip Ray as Eldred, who approach their roles without much conviction.

The Seeds of Death is a very good adventure story – for those who like monsters and action and prefer to accept the initial impact of a story as entertainment. *The Seeds of Death* is probably the best of all Brian Hayles' scripts for the show – but as a typical example of the writer's usual flair and style, it is lacking. However, this writer is a fan of both

Above: Jackie Lane as Dodo and Peter Purves as Steven meet Peter Stephens as Cyril in The Celestial Toymaker. *Below: Campbell Singer as Sergeant Rugg and Carmen Silvera as Mrs Wiggs with Michael Gough as The Celestial Toymaker. Opposite page: Three colourful shots from* The Celestial Toymaker, *also featuring the King and Queen of Hearts and Joey the Clown.*

categories – and loves *Seeds of Death* and, as it is the only non-Pertwee Hayles story that exists in total, it is high time the BBC gave it a second airing.

Moving into the colour era were Jon Pertwee, Barry Letts and Terrance Dicks. The latter had briefly met Brian Hayles during *The Seeds of Death* and so when it came to finding a story with an old monster in it for the eighth season, they picked upon the Ice Warriors and so asked Hayles for a breakdown, suggesting a storyline that involved a planet having difficulties making the transition from barbarism to advanced technology. Both Terrance Dicks and Brian Hayles say that in the end result *The Curse* (the *of Peladon* was added at a late stage) would have worked with or without the Ice Warriors very successfully. Hayles took the adventurous step of having the Martians having lost none of their dignity or splendour but being goodies, having laid to rest the ways of war. And very well it works too, as the suspicious Doctor has to come to terms (as does the sceptical viewer)

with these new allies, last seen killing everything in sight. *The Curse of Peladon* not only reintroduced the Martians but invented the saga of the Pels, whose emergence to enlightened advancement at the hands (or clamps, or tentacles etc) of the Galactic Federation is a none too smooth ride. Eventually they manage it and viewers see Aggedor (again a typical Hayles irony), the mythical beast that has kept the planet in the dark ages for so long, physically come out and destroy the menace and help with progress. Or at least, some viewers did – most lost the last episode due to the strikes in 1972.

Brian Hayles suggested that maybe it was this union trouble that sparked off *Monster of Peladon* for him – here we see the two opposing "political" parties fighting it out – the hard right who believe in tradition and doing things as they've always been done and the hard left who want to totally overthrow the current leadership, preferably with as much violence as possible.

An irony that has nothing to do with Brian Hayles was that as this story was being shown in 1974 – a real miners' strike was going on and the two incidents paralleled quite coincidentally but interestingly. The two Peladon sagas are what most people remember Brian Hayles for – as well as the Ice Warriors – but it should never be forgotten that he did the earlier scripts and perhaps when *The Smugglers*, *The Celestial Toymaker* and *The Seeds of Death* are novelised, everyone will be able to find out exactly what the magic of Brian Hayles was. ■

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